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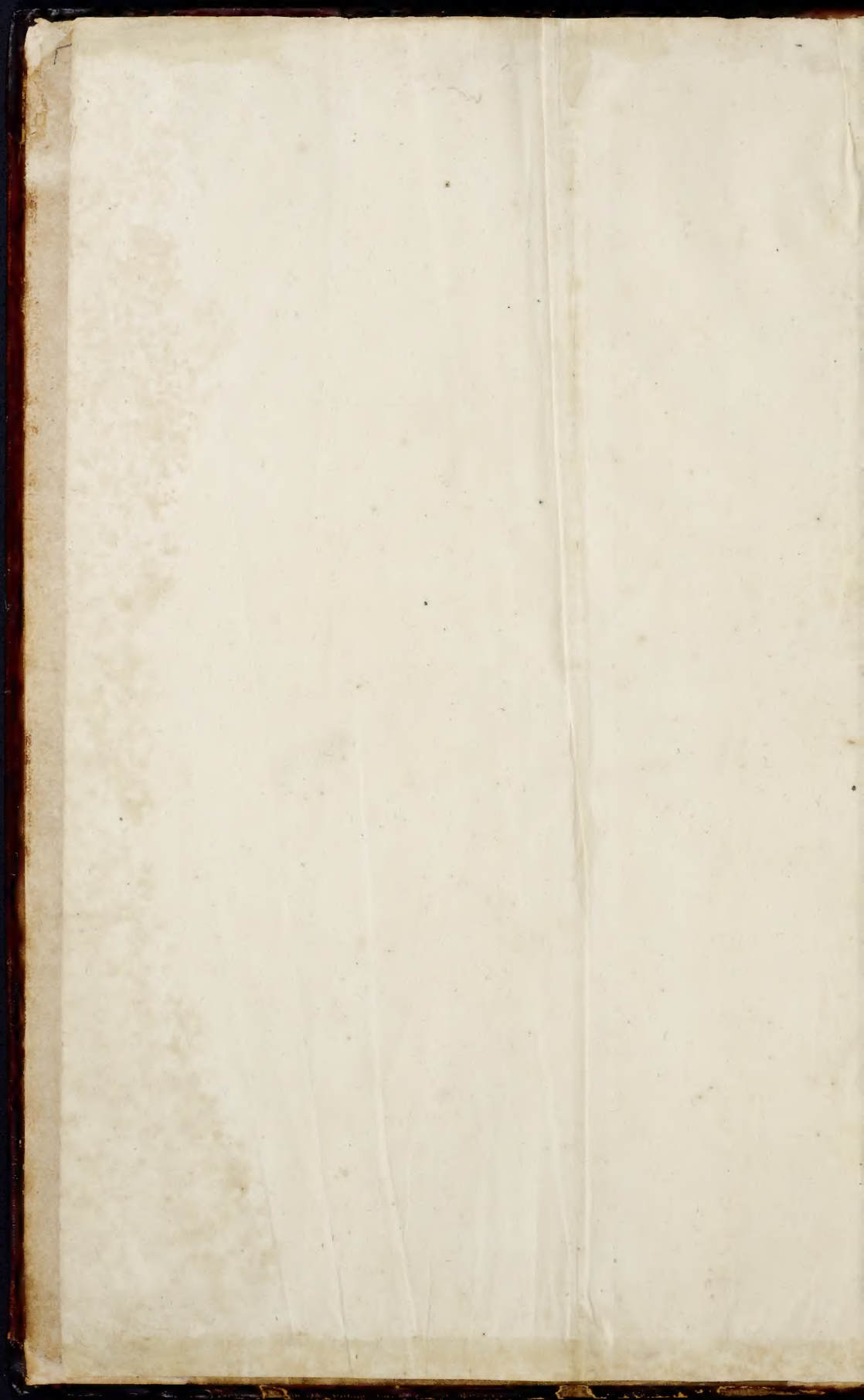
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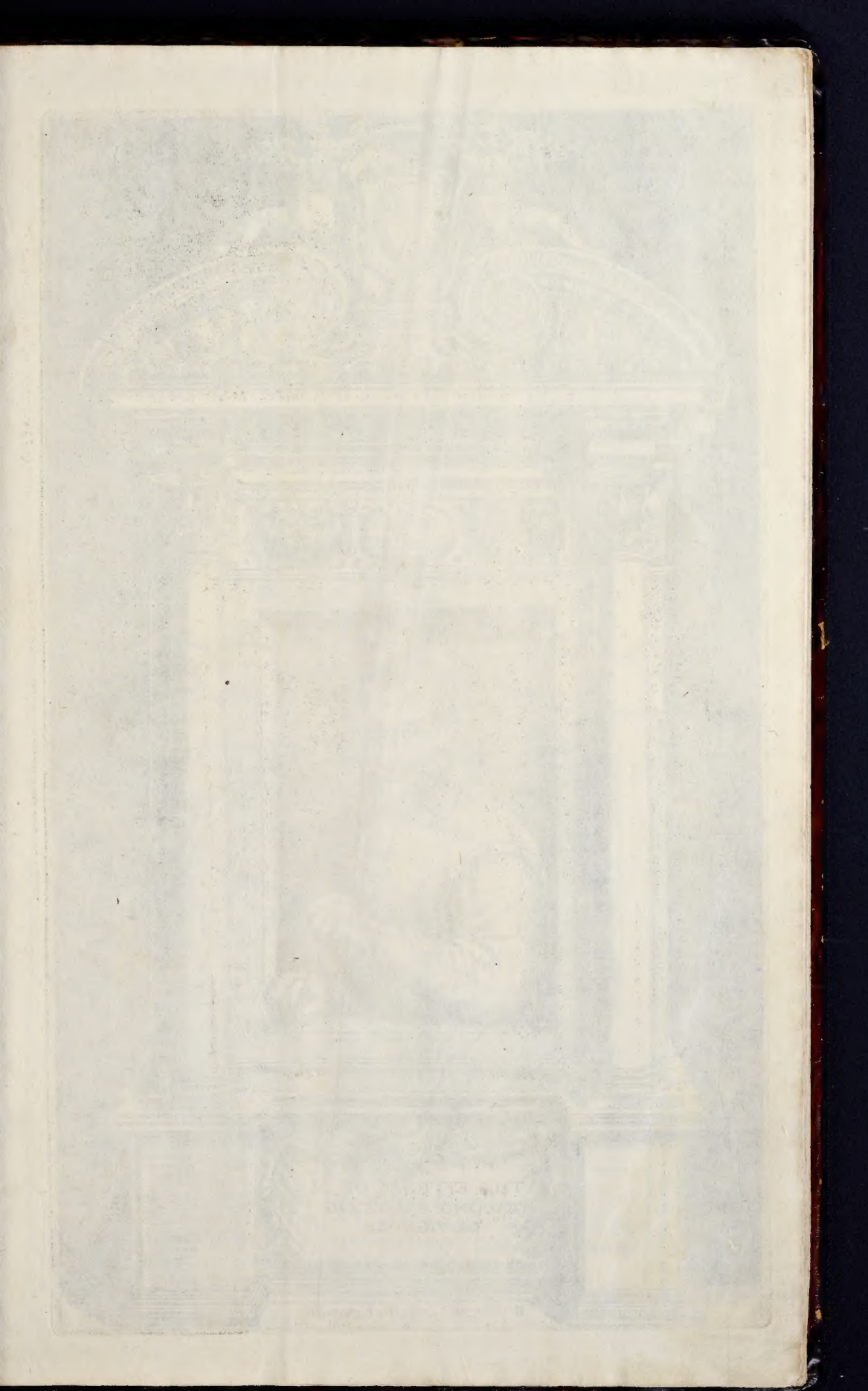
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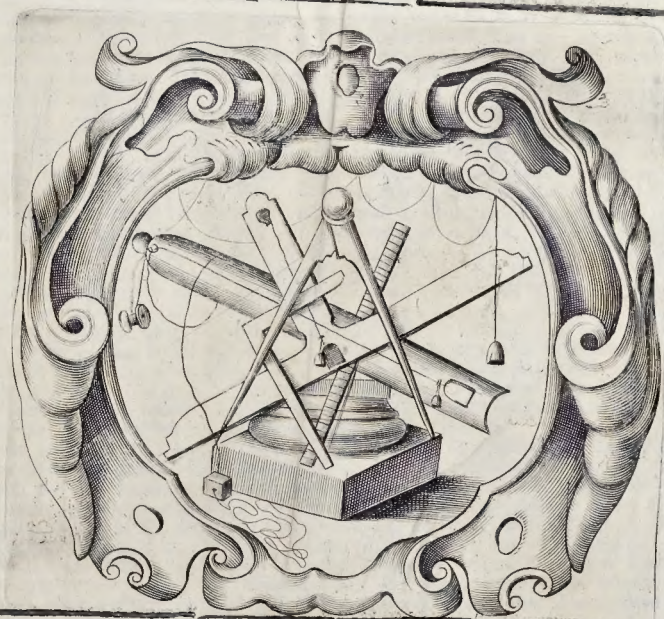




THE  
Regular Architect:  
OR THE  
GENERAL RULE OF THE FIVE ORDERS  
OF  
ARCHITECTURE

OF  
M. GIACOMO BAROZZIO Da VIGNOLA.  
WITH  
A New Addition of MICHAEL ANGELO BUONAROTI.

*Rendred into English from the Original Italian, and Explained*  
By JOHN LEEKE, Student in the *MATHEMATICKS*,  
For the USE and BENEFIT of  
Free Masons, Carpenters, Joiners, Carvers, Painters,  
Bricklayers, Plasterers :  
IN GENERAL,  
For all Ingenious Persons that are concerned in the famous ART of  
**BUILDING.**



LONDON,

Printed for John Marshall at the Bible in Grace-Church-Street,  
Where is also sold the Art of Defence; in which the several sorts of Guards, Passes, Enclosures, and Disarms, &c. are represented by proper Figures, with their Respective Explications, the truest Original and best Book of Fencing Extant.





## To the READER.

*Courteous Reader,*

I intend here briefly to declare, for the better understanding hereof, what was the occasion that moved me to make this small Work, and afterward to publish it for the common service of those that take delight therein. Having Exercis'd this Art of *Architecture* for divers years in sundry places, I have been always pleas'd to see the Opinions of as many Writers as I had, concerning this practice of the Ornaments; and by comparing them both among themselves, and with the Works of the Ancients, which are seen yet in being, to draw from thence some Rule, on which I might rely with such security, as might please, if not all, yet at least the greater part of them that are capable to judge of this Art, and that only to serve my own use, without any other end. Therefore laying aside many things of those Writers, from whence ariseth no small difference, to the end to rest more secure, I propos'd to my self the ancient Ornaments of the *five Orders* which are seen among the Antiquities of *Rome*; and considering all together, and examining them by diligent Measures, I have found that those which seem most beautiful to common judgment, and which represent themselves with most grace before our Eyes; those, I say, have a certain correspondence and proportion of Numbers among themselves not intricate, seeing that each of the lesser Members measure the greater, punctually distributing them into so many parts. From whence, considering more nearly, that all our Senses are pleas'd in this Proportion, and displeasing things are different from it, as the *Musicians* do most sensibly demonstrate in their Science; I have taken Pains these many years to reduce the said *five Orders* of *Architecture* under one brief Rule, easie, and which might readily be put in practice; and the manner which I have observ'd in it is thus. Desiring to bring to this Rule the *Dorick Order*, for an Example I have found the Theatre of *Marcellus* to be the most commended among all others, according to the judgment of every one, and therefore also I have taken it for the Foundation of the Rule of the said Order; of which having determin'd the principal parts, if afterwards certain of the lesser Members have not so exactly answer'd to the proportion of Numbers, (a thing which often happens by the work of the Tools, or other accident, which may often be in these small things) that I have fitted to my Rule, not differing in any thing of importance, but accompanying rather that small licence with the authority of other *Dorick Orders*, which also are esteem'd beautiful from whence I have taken the other smaller parts, always when it was necessary to supply it. Not as *Zeuxis* did of the Virgins among the *Crotoniacks*, but as my judgment hath led me I have made this Election of all the Orders, taking them purely altogether from the Ancients, and not mixing any thing of my own, except it be the distribution of Proportion, founded on simple Numbers, not having regard to the Braces, Feet, or Palms of any Place, but only to one Arbitrary Measure, call'd *A Module*, divided into so many parts as from Order to Order may be seen in its proper place. And by this means I have so facilitated this part of *Architecture* (otherwise difficult) that any mean Understanding, if he have but only some taste of the Art, may comprehend the whole at one view; and easily use the same, without taking much pains in reading. Yet had I no intent to publish this Work, if it had not been for the entreaty of many of my Friends which desired it; and much more by the Liberality of my perpetual, most Illustrious, and most Reverend Lord, Cardinal *Farnese*, which, besides that I have received such courtesies from his Honourable House, which hath given me favour to make this diligence, hath also given me the mean to be able to satisfy my Friends in this particular, and to give you suddenly other greater things on this Subject, if this Part be so accepted of you, as I hope it will be. And seeing that in this place it is not my design to answer Objections, which I know will be propounded by some, that being not my intention; so leaving the charge to the Work it self, which being acceptable to the Judicious, will cause them to answer for me against the Objections of others: I say only, that if any one shall judge this Work to be vain, maintaining that there can no firm Rule be given, because that according to the opinion of all, and namely of *Vitruvius*, there must oftentimes be added and subtracted to the proportions of the Members of the Ornaments, to the intent to supply by Art in those places, where our sight may be deceived by any accident. To that I answer, That it is wholly necessary in that case to know how we would have them represented to our Eyes which shall be always a firm Rule, which in another place I have propos'd to be observ'd; seeing that we proceed therein by certain curious Rules of *Perspective*. The Practice whereof (so much as is necessary to this Art, and to Painting both together) I hope to give you suddenly, in such manner as I am assur'd will be delectable to you.

My intention, as I have said, was none other than to be understood by those only, which have already some taste of the Foundation of the Art: And therefore I had not added the Name to any particular Member of the *Five Orders*, presupposing them to be already known. But finding afterwards, by experience, that the Work was very acceptable to divers Persons of Quality, mov'd by the desire they had to be able to understand with little labour, the entire of this Art concerning the Ornaments, and that they desired no other thing than the particular Names, I was willing to add them according as they are ordinarily call'd at *Rome*, and in such order as you may see, only advertizing that the Members which are common to divers Orders, after they have been only once named in the first Order, there is no mention made of them in the other Orders.

G. Barrozzio:



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## The Translators PREFACE.

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# To the Reader.

Gentle Reader,

Considering that those things are easiest comprehended and best retained in memory, which are taught by the fewest Precepts; therefore we have made choice of this Author as an Introduction to the Ornamental part of Architecture, and have stiled him, The Regular Architect, because he sets down one general Rule for the Principal Numbers of all the Five Orders; which Rule our Author found from the Observation which he made of the Antiquities of Rome. The Author being perspicuous of himself, we have endeavoured to render him in his own Sense, only adding here and there a word upon occasion to explain his meaning more fully. If this find acceptance, expect in a short time the Rules of Practical Perspective of the same Author, From him, who is

A Lover of all ingenious Artists,

JOHN LEEKE.

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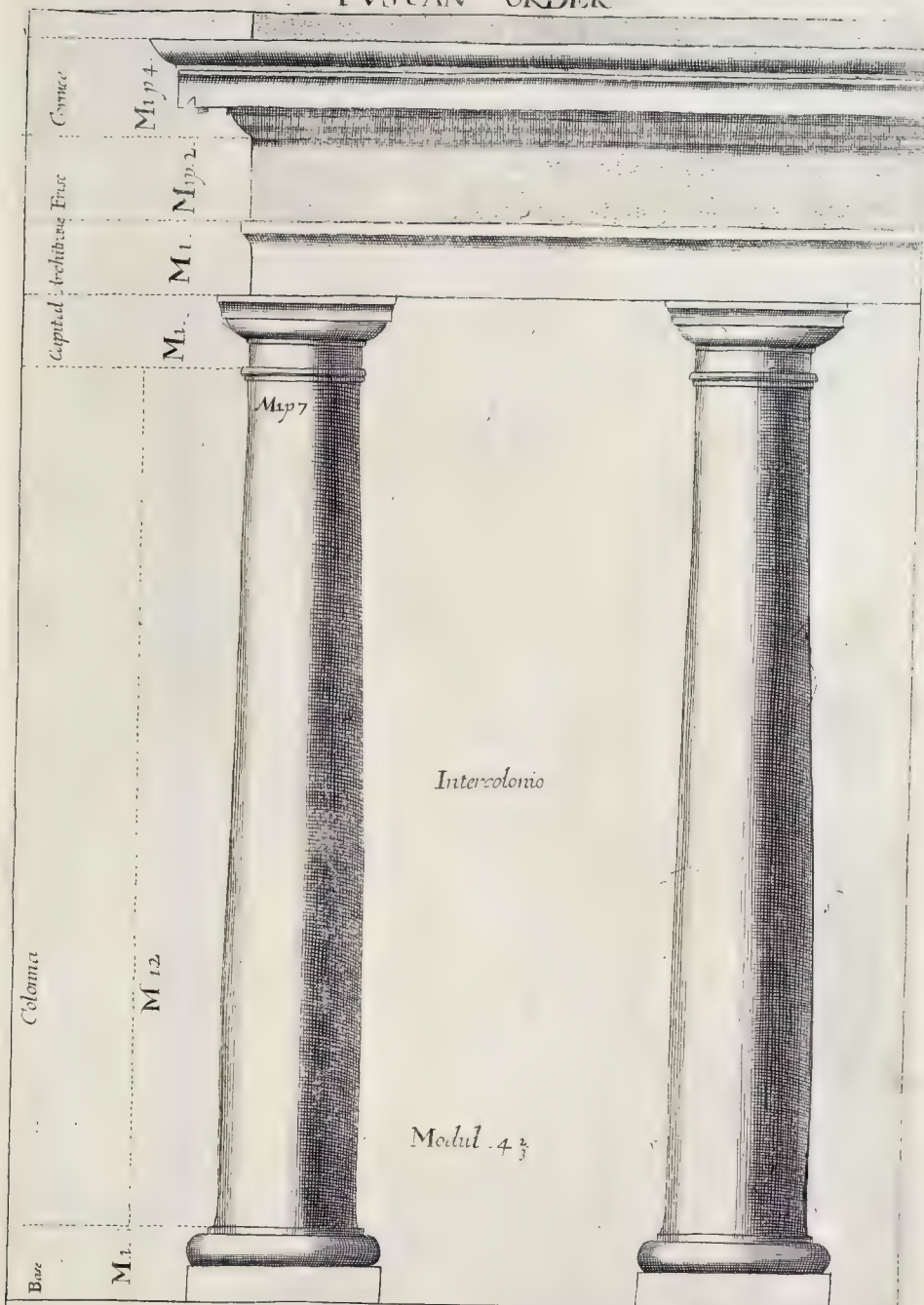
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FINIS.



# TUSCAN ORDER



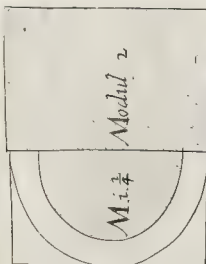
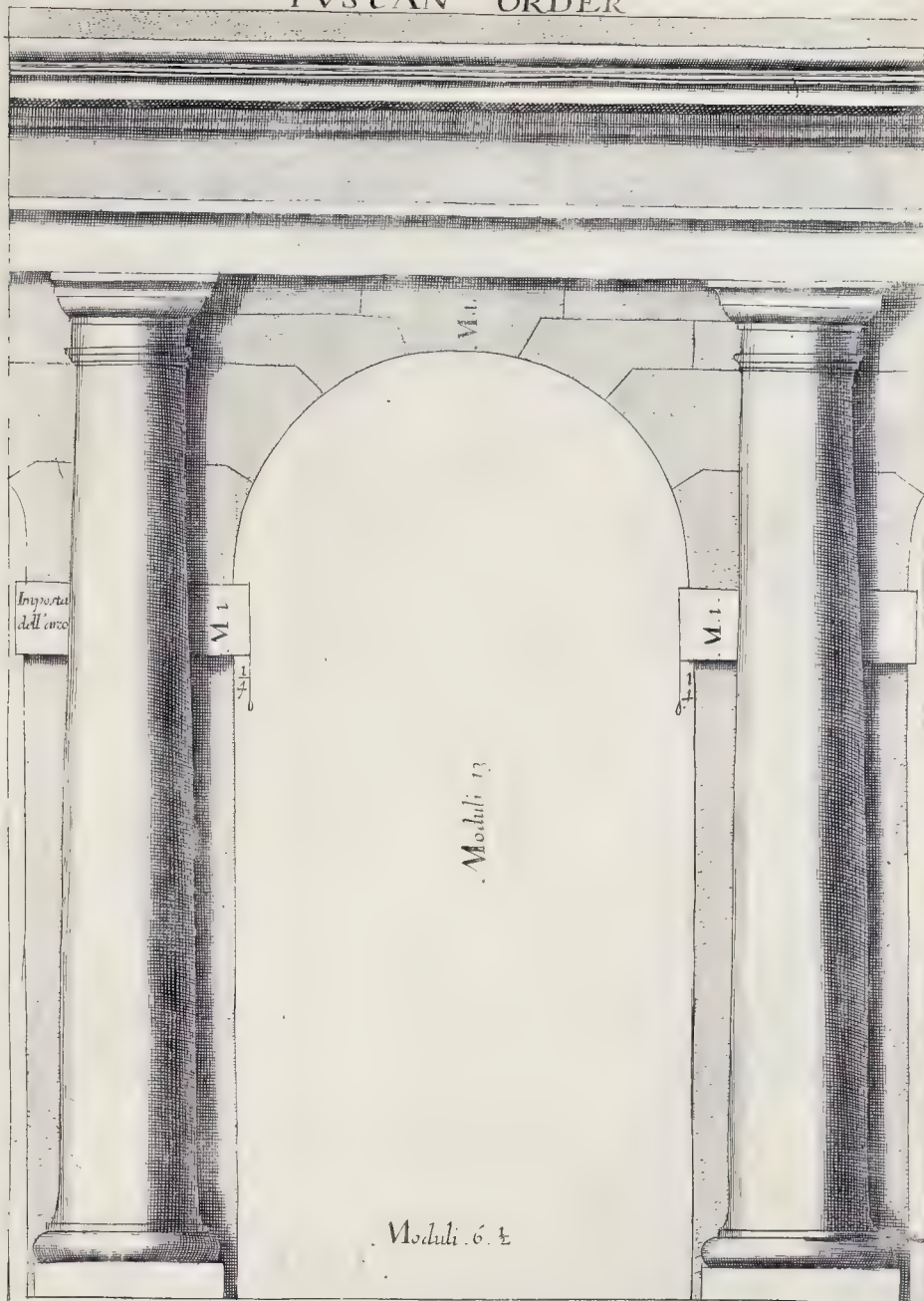
Finding no Tuscan order amonge the antiquities of Rome, from whence I might have formed one, as I have found in the other foure orders, the Dorick, Ionick, Corinthian, & Composite, I have taken the authoritie of Vitruvius in his fourth booke & seventh Chapter, where he sayes, that the Tuscan Columne ought to be in height with the base and Capital seven times his owne diameter or thickness. In the rest of the ornaments namely the Architrave Frieze and Cornice, it is convenient to observe the rule, which I have found in the other orders, that is, that the Architrave Frieze and Cornice may be the fourth parte of the height of the Columne, which is 14 modules with the Base, and Capital, as is seene set downe by numbers; so also the Architrave Frieze and Cornice shalbe  $3\frac{1}{2}$  modules, which is the fourth parte of 14, the particular members shalbe exactly set downe in their proper place,



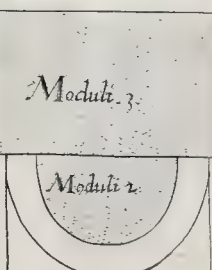




# TVSCAN ORDER



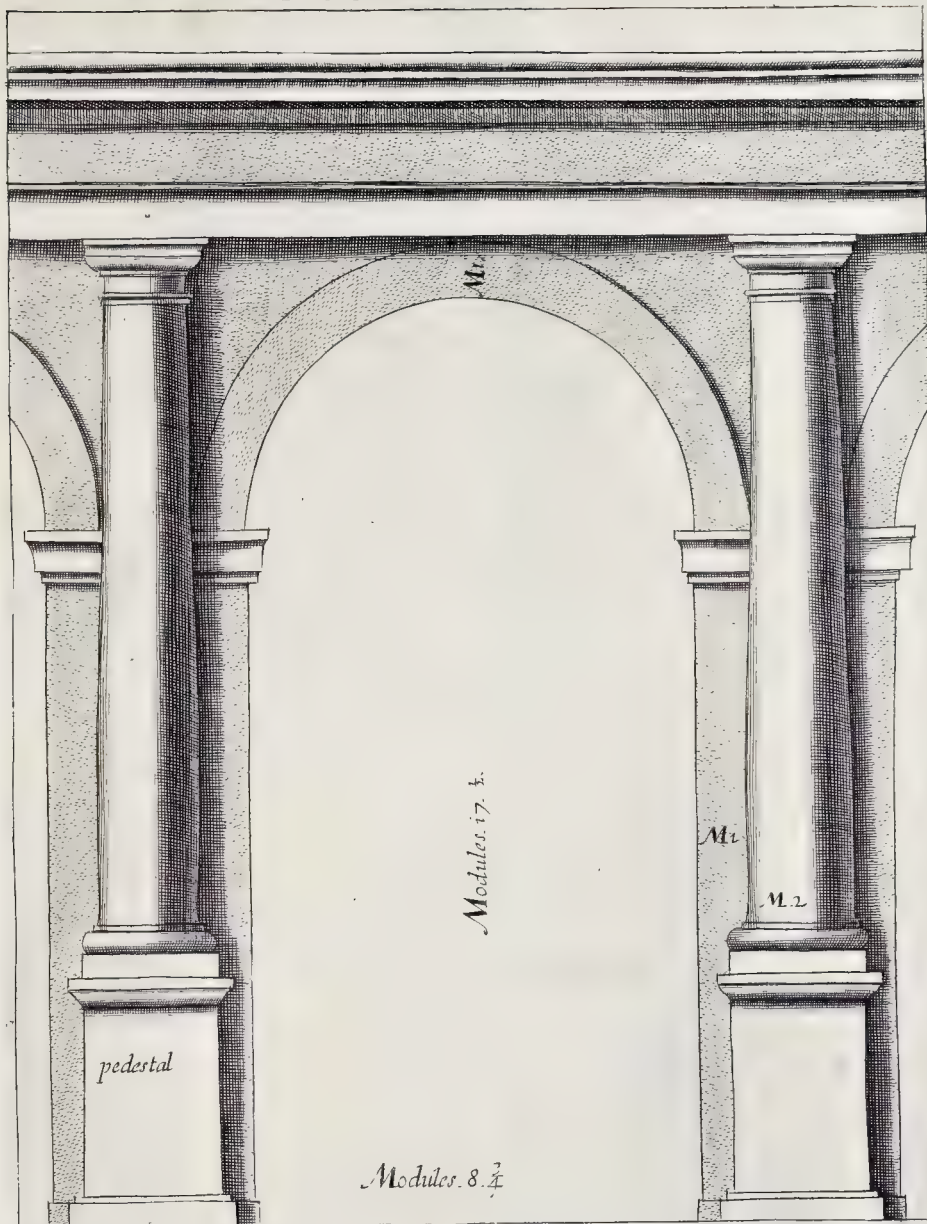
Being to make the Tuscan order with out a pedestal, the whole height shalbe divided into 17  $\frac{1}{2}$  parts and each of those partes shalbe called a Module, which againe we divide into 12 equal partes, and by these measures at the said order is formed with every particular member thereof, as is seene in the designe set downe both in whole numbers and fractions











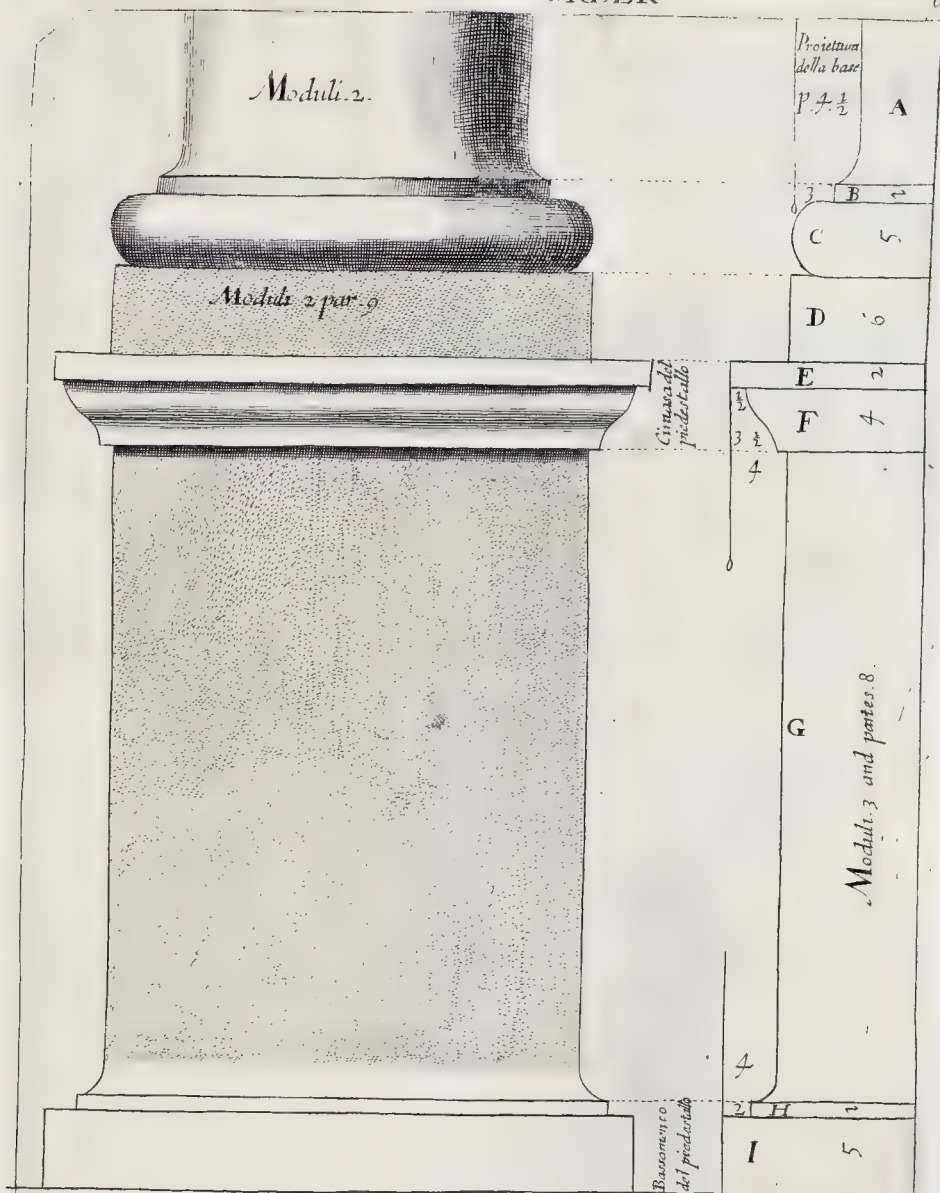
But being to make the said order with a pedestal the whole height is to be divided into 22 partes and  $\frac{1}{6}$  which is done, because the pedestal requires to be in height the third parte of his Columne with Base and Capital, which being 14 modules, the third parte is 4 modules and  $\frac{2}{3}$ . which added to 17 modules and  $\frac{1}{2}$  make together 22 modules and  $\frac{1}{6}$





# TUSCAN ORDER

6



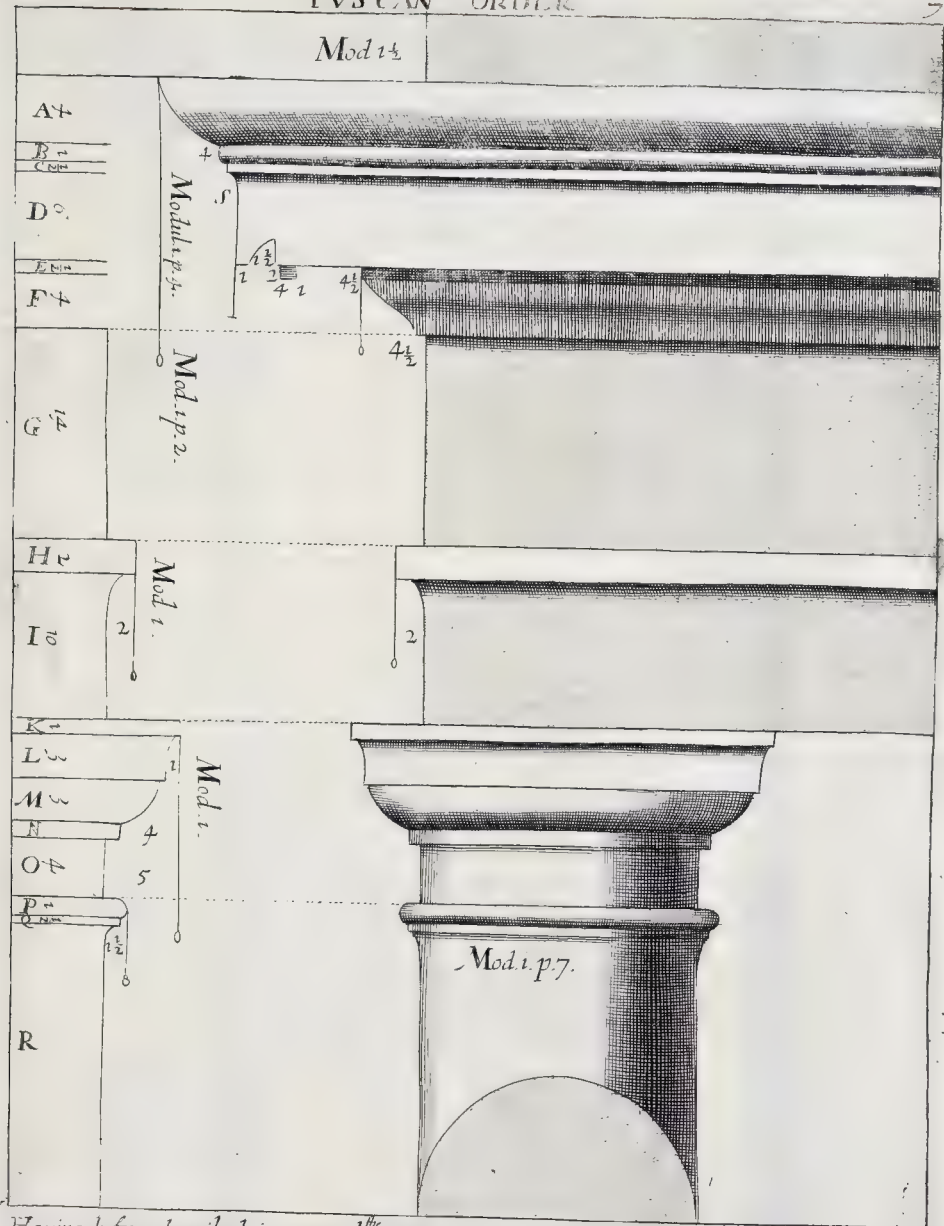
Although a pedestal is sildome made to the Tuscan order, yet have I put it here in designe to follow order, giving you to understand that in the five orders I have observed it for a general rule that the pedestals with their ornaments ought to be a third parte of their Columne with Base and Capital, as al the ornaments above, that is to say, the Architrave Frise and Cornice ought to be a fourth parte of the Same, Form which being understood & presupposed there ariseth this great facilitie in the works that being to make any of these five orders after the height which it ought to be determined it is to be divided into 10 partes with its ornaments (that 3 partes being left above for the Architrave and 2 below for the pedestal, the 12 partes remaining are for the height of the Columne with the Base & Capital) which being taken, & making the division of the modules, according as it shalbe either Corinthia or Dorick or the other orders, & then the whole order is made by that module divided into its partes, as shalbe seene in its due place; A the Body or Shaft of the Columne; B the Cintra Regula or list; C the Torus; D the Blinthe; E the listello a name most general and used indifferently in al the like members whether the be lesser or greater; F the Cornice; G the Pedestal; H the Blinthe of the Pedestal, I the Blinthe of the Pedestal,





TUSCAN ORDER

Mod 14



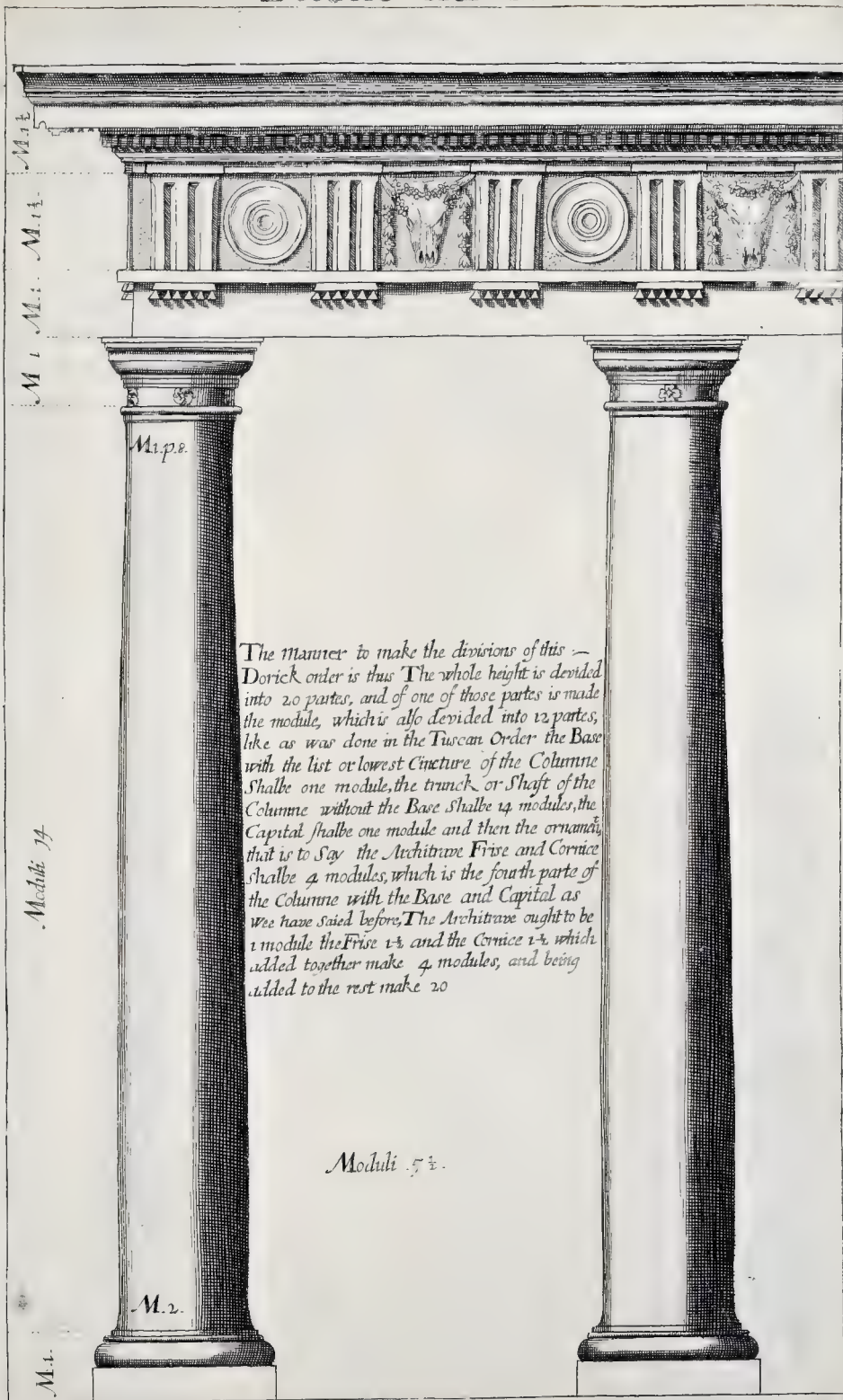
Having before described in general the principal measures for drawing the Tuscan order, shew here and in the foregoing page, designed the partes in great to the end that you may see Particularly, the division of every one of the smallest partes, together with their proportion and that the clearenesse of the designe with the numbers adjoynd may be sufficient to make you understand the thing without many words, as any one may easily know of himselfe with small consideration

A. Quoto. B. Rundel. C. Listello. or. Regula. D. Corona. or Dropstone. E. Listello. F. Cymation. G. Frise. H. Facia. or List of the Architrave. I. Architrave. K. Chinatum. or List of the Abacus. L. Abacus. M. Echinus. N. List. O. Frise of the Capital. P. Astragal. Q. Coller of the Column. R. the Body of the Column.





## DORICK ORDER







# DORICK ORDER

Plat. 7

When you would make the ornament of Galleries or Porticos according to the Dorick order the height (as hath been Said) must be divided into 20 partes, and from thence the module must be formed, Then the breadth must be divided so as betweene the Pilasters there may be 7 moduli and that the Pilasters may have 3 modules, For so the breadth is divided with the height, to the proportion of the opening of the light, of twice the breadth in height, and the distribution of the Metopes and Triglyphs falls right as you See. It Remaines onely to Consider that the Columnne ought to Come forth of the Pilaster  $\frac{1}{2}$  of a module more than the halfe which is done to the intent that the projectures of the imposto may not excede halfe the Columnnes and this Shalbe a general rule in the like cases of all the orders

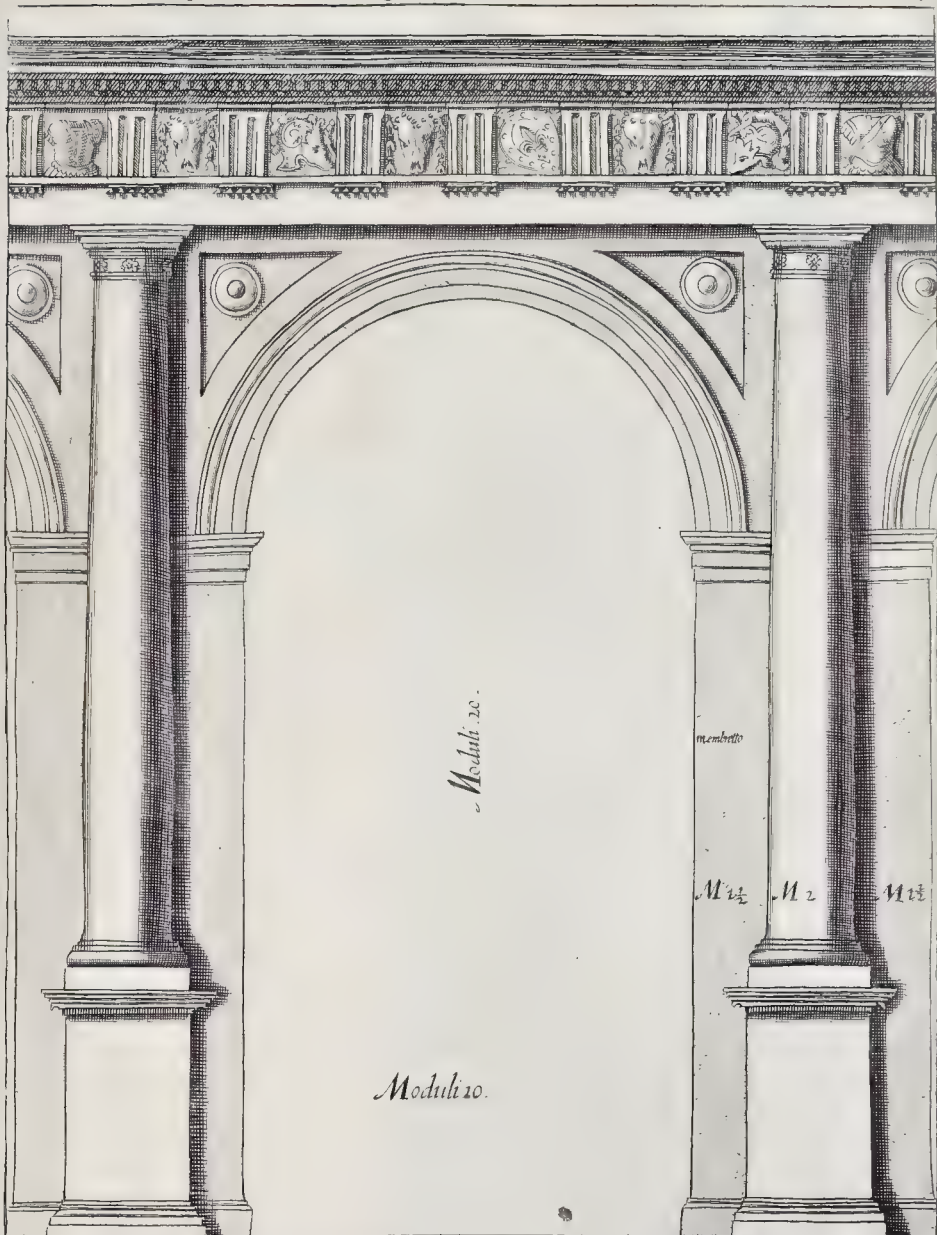
M. 2

Plat. 7.

M. 2







Being to make Galleries with their pedestals according to the Dorick order, the whole height ought to be divided into 25 partes and  $\frac{1}{2}$ , and one of those partes shall be a module, the breadth betwene the pilasters shall be 10 modules, and the breadth of the pilasters shall be 5 modules for so the distribution of the metopæ, and Triglyphs shall fall out right and the voide of the Arches in such proportion that the height shall be double to the breadth which in height as you may see is of 20 modules



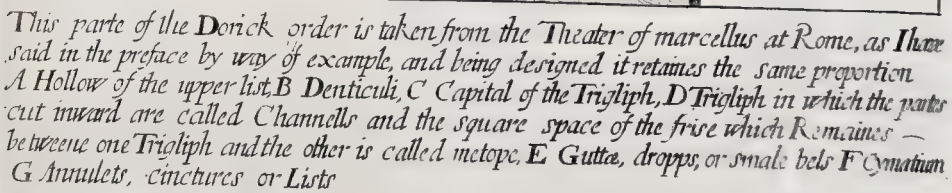








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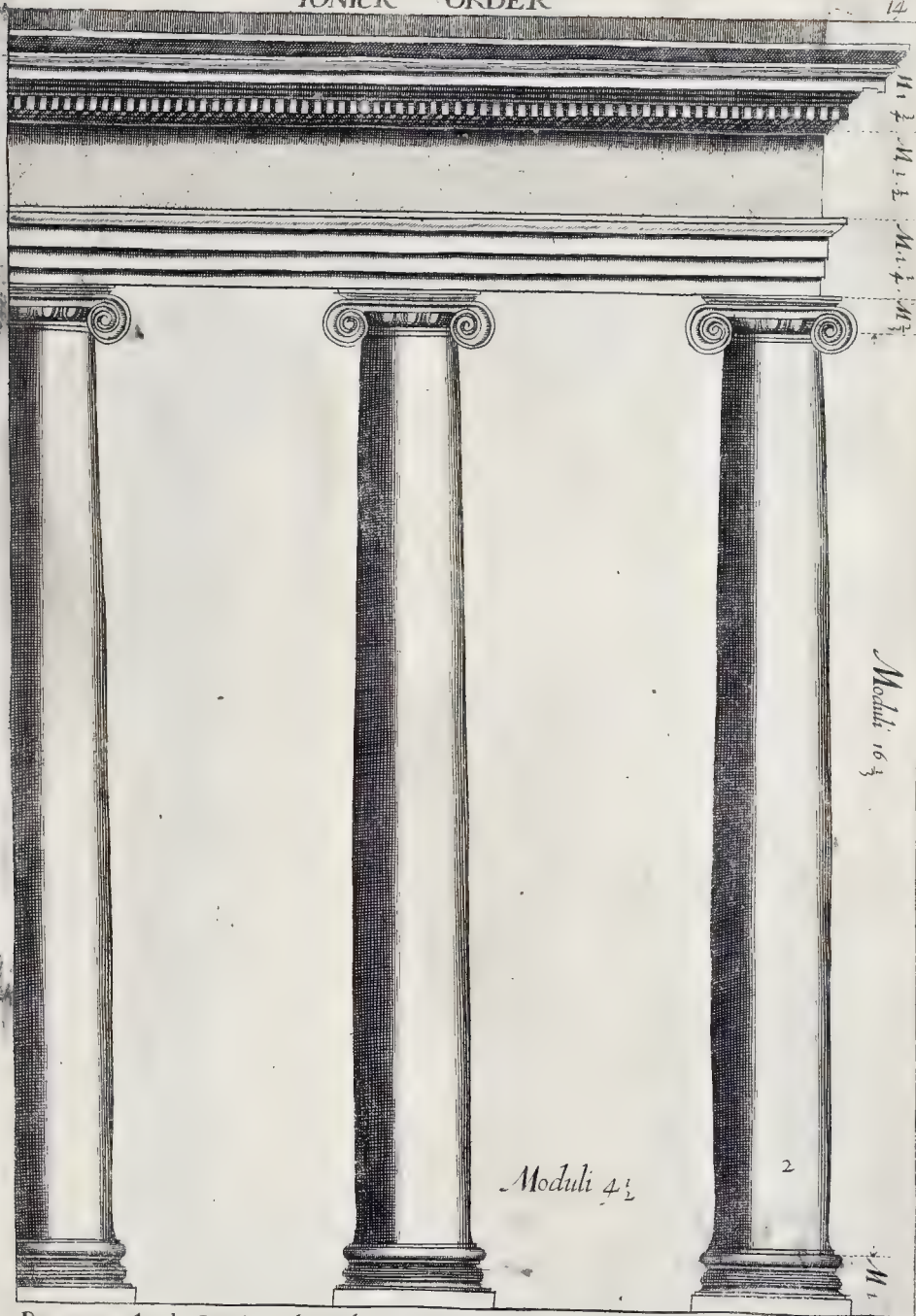






# IONICK ORDER

12

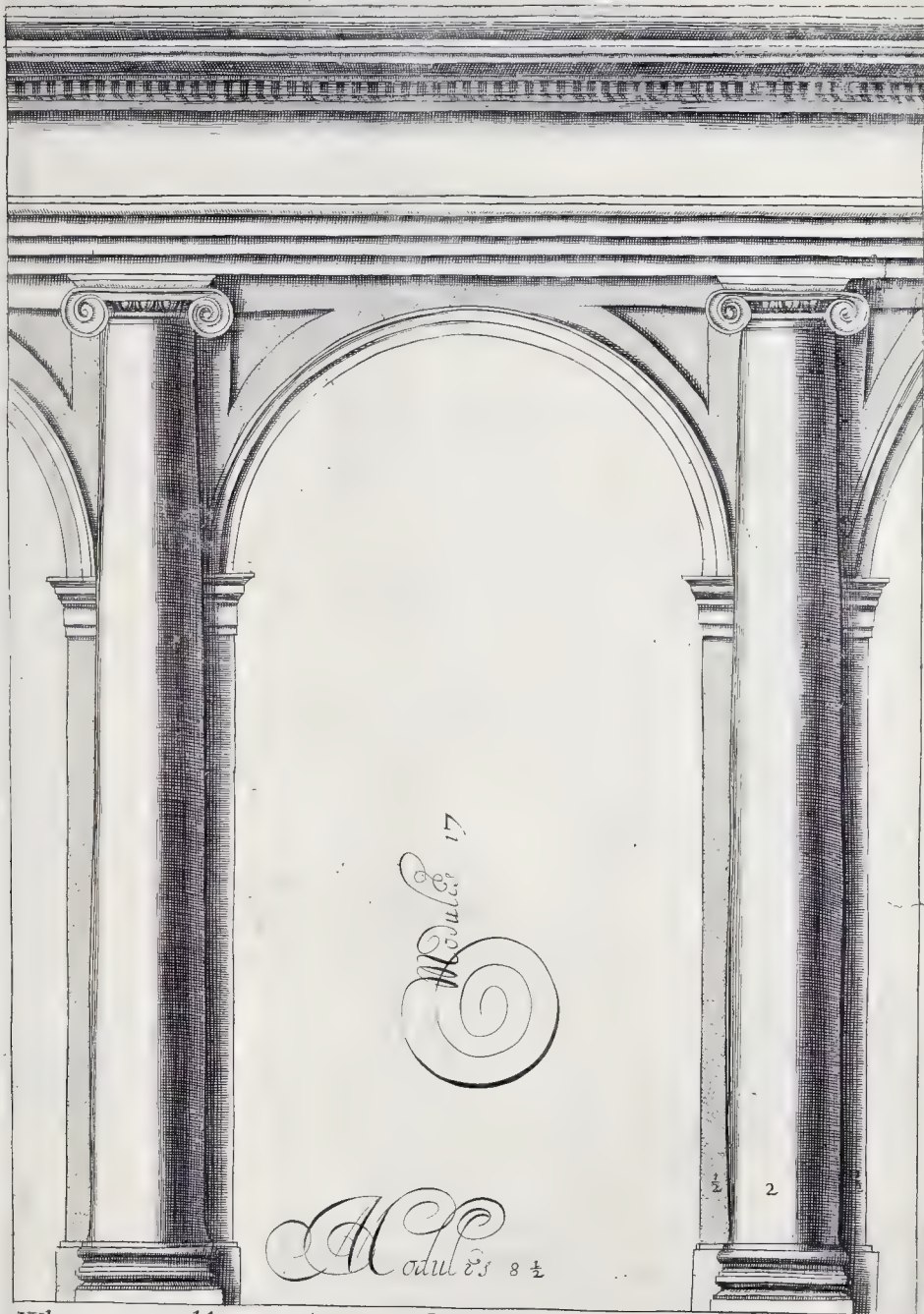


Being to make the Ionick order without apedestal, the whole height ought to be divided into 22  $\frac{1}{2}$  partes, and of one of those partes is made the module, which is divided into 18 partes, because this order being more gentle then the Tuscan and Dorick, hath also the partes thereof more slender; The Columne ought to have 18 modules comprehending the base and Capital, the Architrave 1  $\frac{1}{4}$  module, The frieze 1  $\frac{1}{2}$  the Cornice 1  $\frac{3}{4}$  which number being added together, make the Architrave Frieze and Cornice 4  $\frac{1}{2}$  modules, which is the 4 parte of 18 modules the height of the Columne





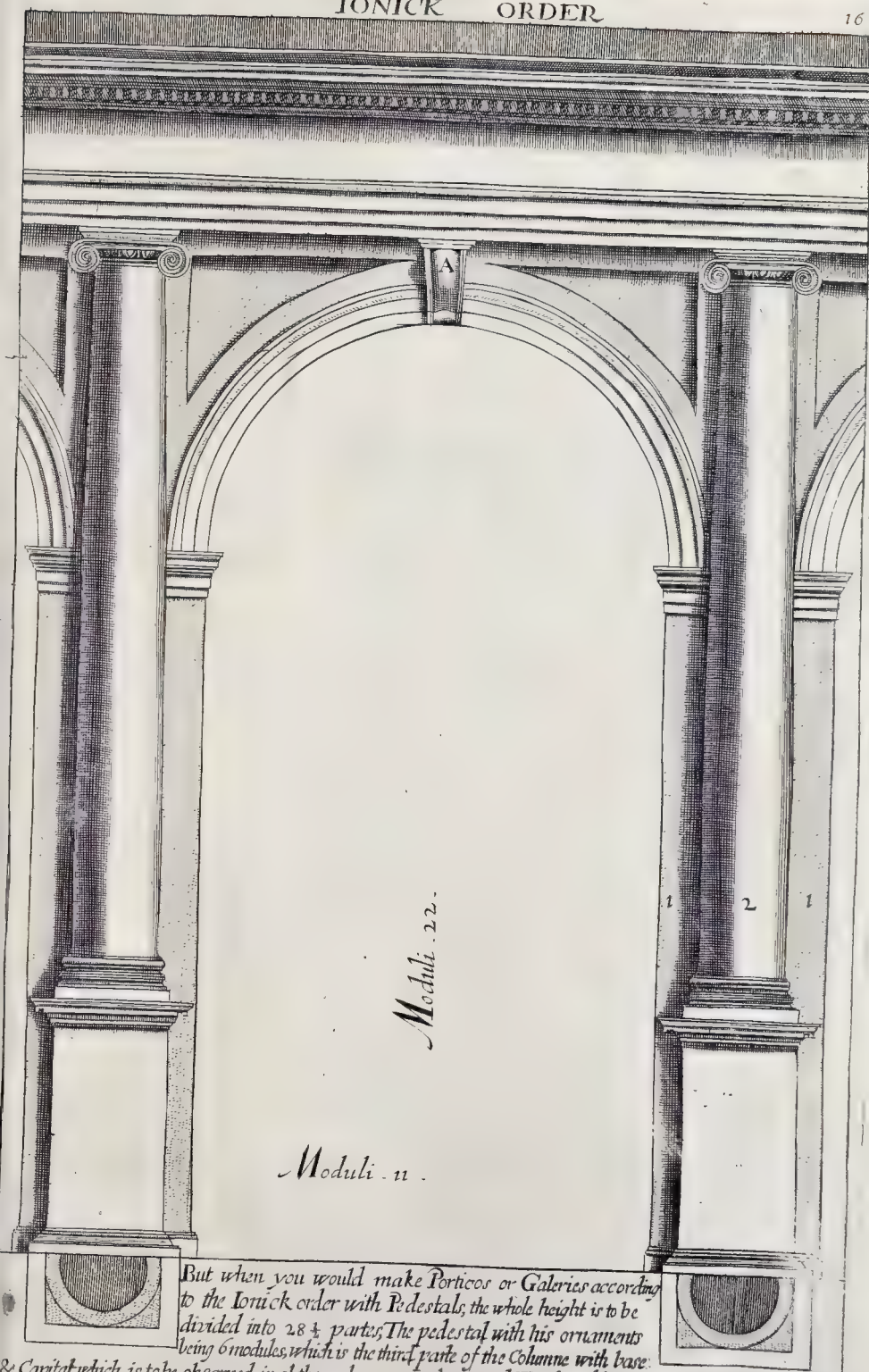
# IONICK ORDER



When you would make Galeries or Porticos according to the Ionick order, The breadth of the Pilasters shalbe 3 modules, and the distance betweene the Pilasters shalbe  $8\frac{1}{2}$  modules, and the height 17 modules which is the double of the breadth, which is a rule which ought to be observed constantly in all arches of the like ornament, if necessitie doth not Constraine to doe otherwise



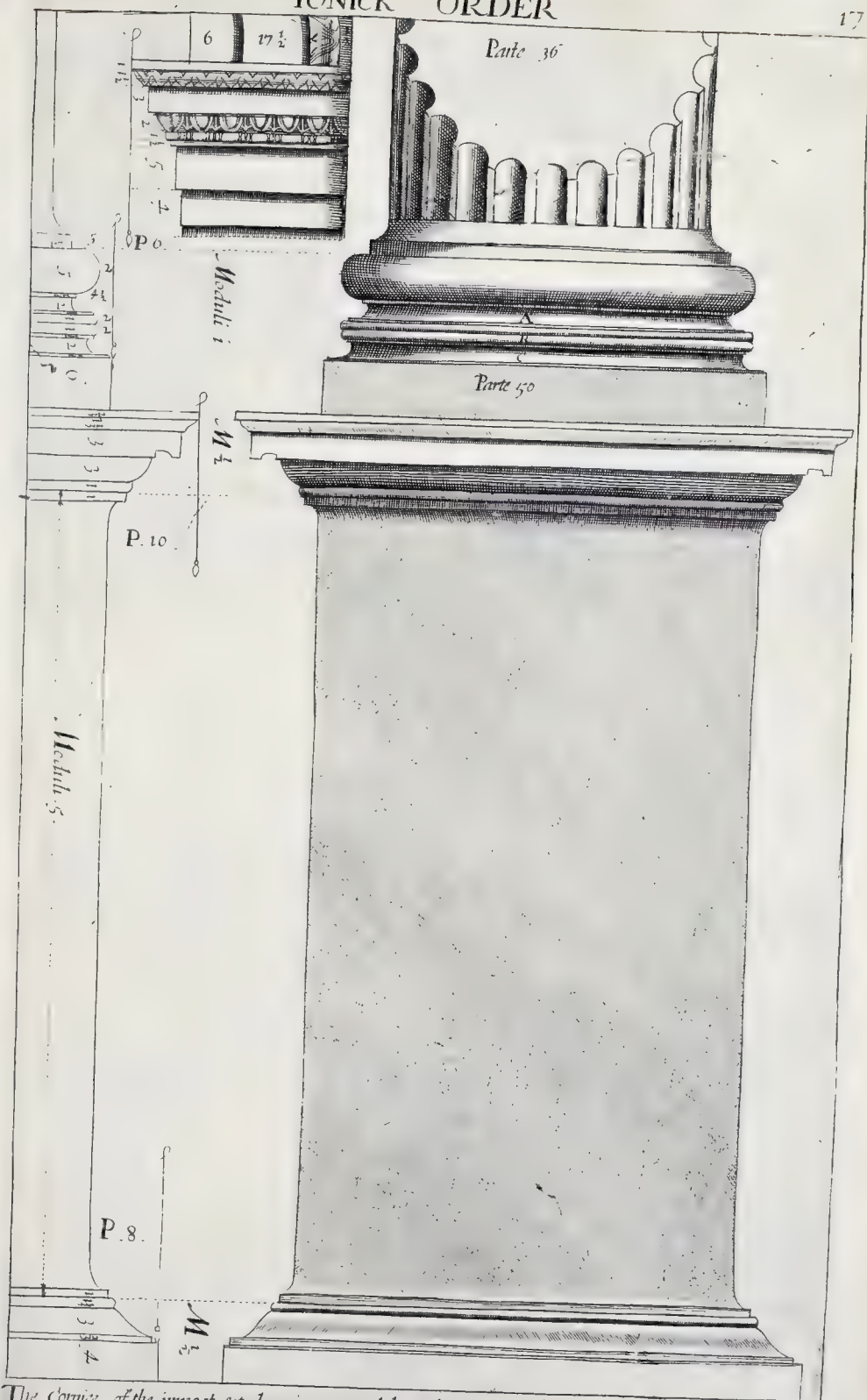




But when you would make Porticos or Galleries according to the Ionick order with Pedestals; the whole height is to be divided into 28  $\frac{1}{2}$  partes; The pedestal with his ornaments being 6 modules, which is the third parte of the Colonne with base & Capital which is to be observed in al the orders as wee have said. The breadth between the Pilasters shall be 11 modules, the height of the arch 22 modules, The breadth of the Pilasters shall be 4 modules, as you may see noted with numbers in the designe







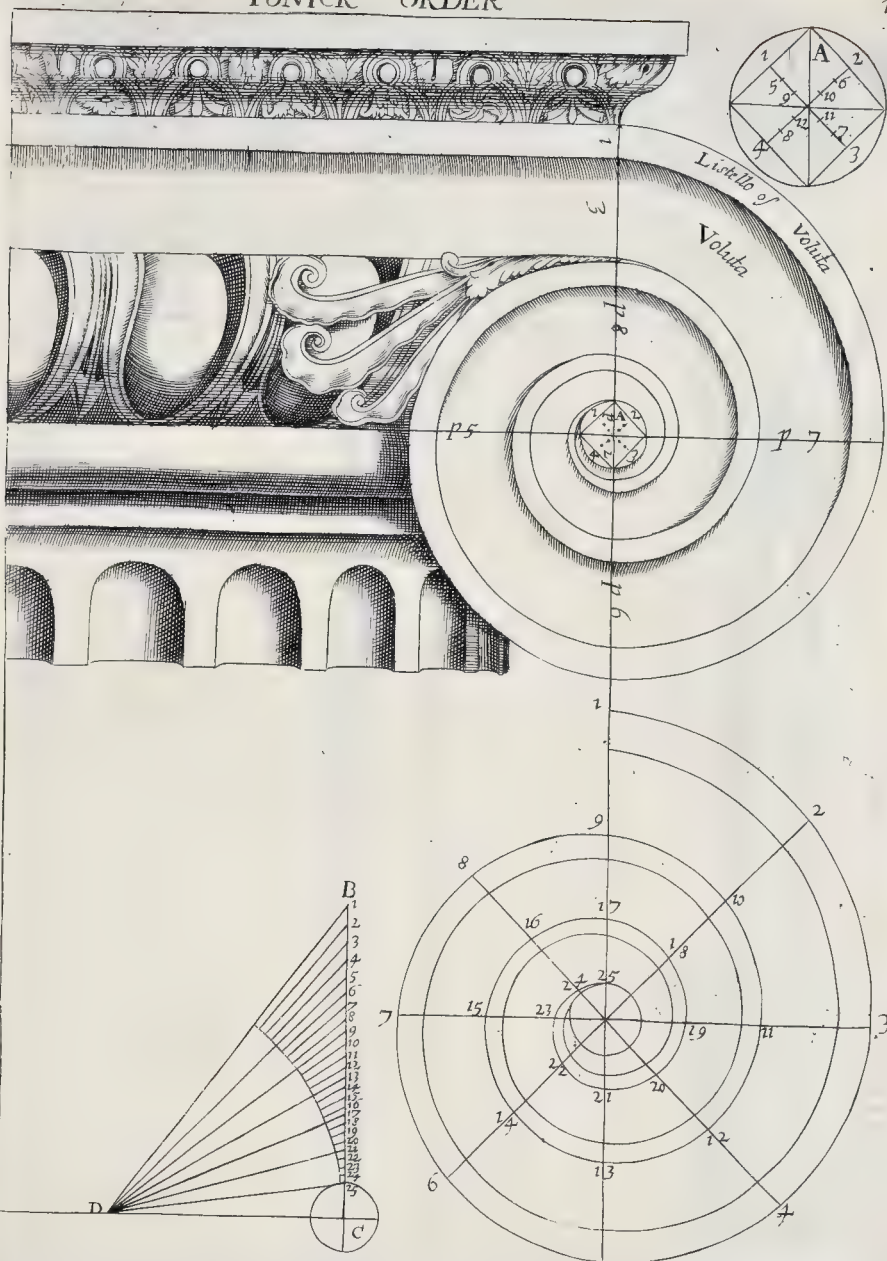
The Cornice of the impost set above is one module in height, and the projecture thereof  $\frac{1}{2}$  the partit<sup>all</sup> members may be knowne by the numbers, as also those of the pedestall and base  
A Scotia or upper hollow B Araguale or Rundles C Scotia or Lower hollow











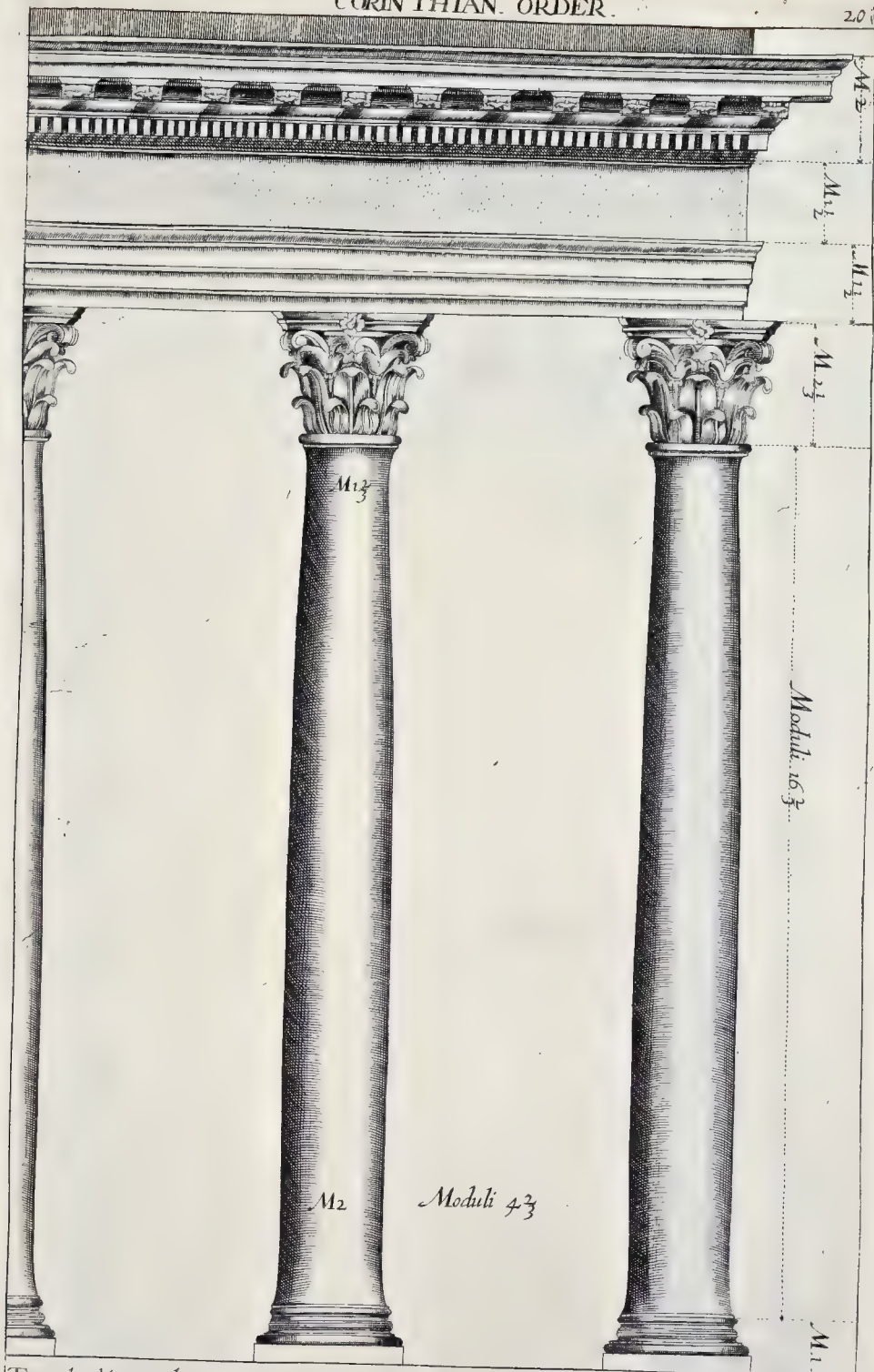
Having drawn the Cathetus of this first voluta and another line square to it by the center of the eye, the said eye is divided in the manner expressed above in the figure A, and is began from the first point marked 1, and there is drawne a fourth parte of a Circle with the compasses, then from the point marked 2 is drawne another fourth parte of a Circle, and so proceeding the three times come to be accomplished. Then to make the breadth of the list so as it may be of fourth parte of the breadth which is left above by the first tract, so each parte which serves for Centers is divided into 4, and afterwards drawing other 12 fourth parts of circles they shall be accomplished by those centers. But to make the voluta after the manner represented underneath, the line called cathetus is to be drawne which shall have the height of 16 partes of a module, whereof 9 shall be above the center, and 7 beneath, and one the said center, you shall divide the circumference into 8 equal partes, as you see it designed. Then afterwards the triangle BCD ought to be made, so as the line BC may be 9 partes of a module, and the line CD 7, and be aware that it may be seen and understood by the designe here represented, and marked with numbers, it is signified that I have drawne it here, afterwards the points of the line BC ought to be transferred to the lines that divide the circumference of the voluta, as you see marked by numbers, and then tracing from point to point, the centers are found: setting the first foot of the compasses on the point marked 1, & opening the other foot to the center of the eye of the voluta, you draw a parte of a circumference within the said eye, and then without removing the compasses, you put the first point on the point marked 2, and where it cuts that parte of the circumference there shall be the center of the circumference from 1 to 2, then set the first foot of the compasses on the point 2, and put in the other to the center of the eye of the voluta, & then drawing an arch of a circle as before, then without removing the compasses set the first foot upon the point 3, and turning the other foot where it cuts the said arch, shall be the other center, which shall draw the parte of the voluta from 2 to 3, And so you shall proceede from point to point





# CORINTHIAN. ORDER.

20 W



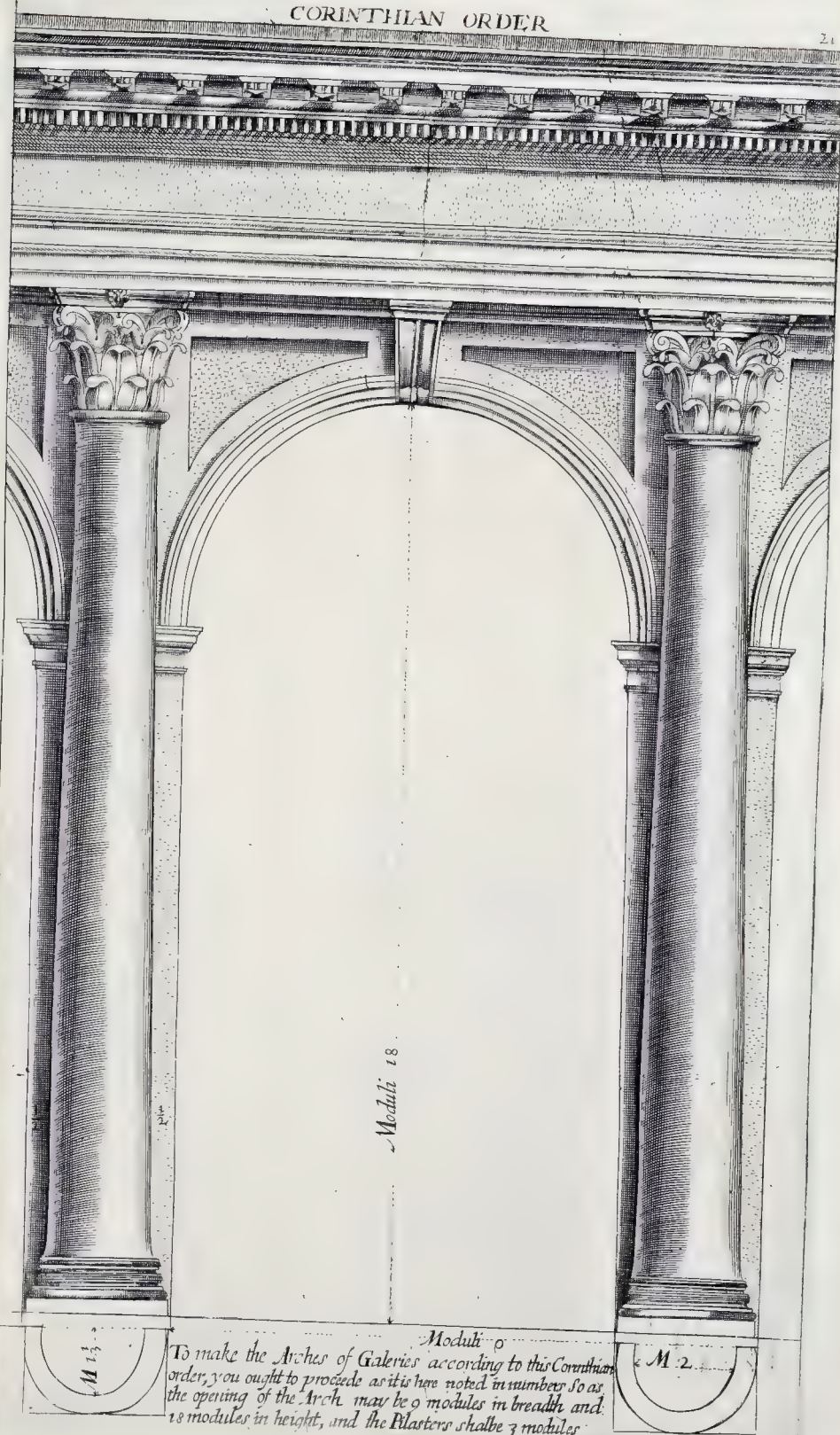
To make this Corinthian order without a Pedestal, the whole height is divided into 25 partes, and the module is made of one of them, which is divided into 18 partes as it was in the Ionic order: the other principal divisions are seen in the figure, and the distance from one Columnne to the other ought to be 4 modulus and  $\frac{2}{3}$ , as well that the architrave above be not overcharged, as to accomodate the modillions above in the Cornice as they may answer directly to the middle of the Columnnes in their equal compartment





# CORINTHIAN ORDER

21



Moduli 18

Moduli 9

To make the Arches of Galleries according to this Corinthian order, you ought to proceede as it is here noted in numbers so as the opening of the Arch may be 9 modules in breadth and 18 modules in height, and the Pilasters shalbe 3 modules

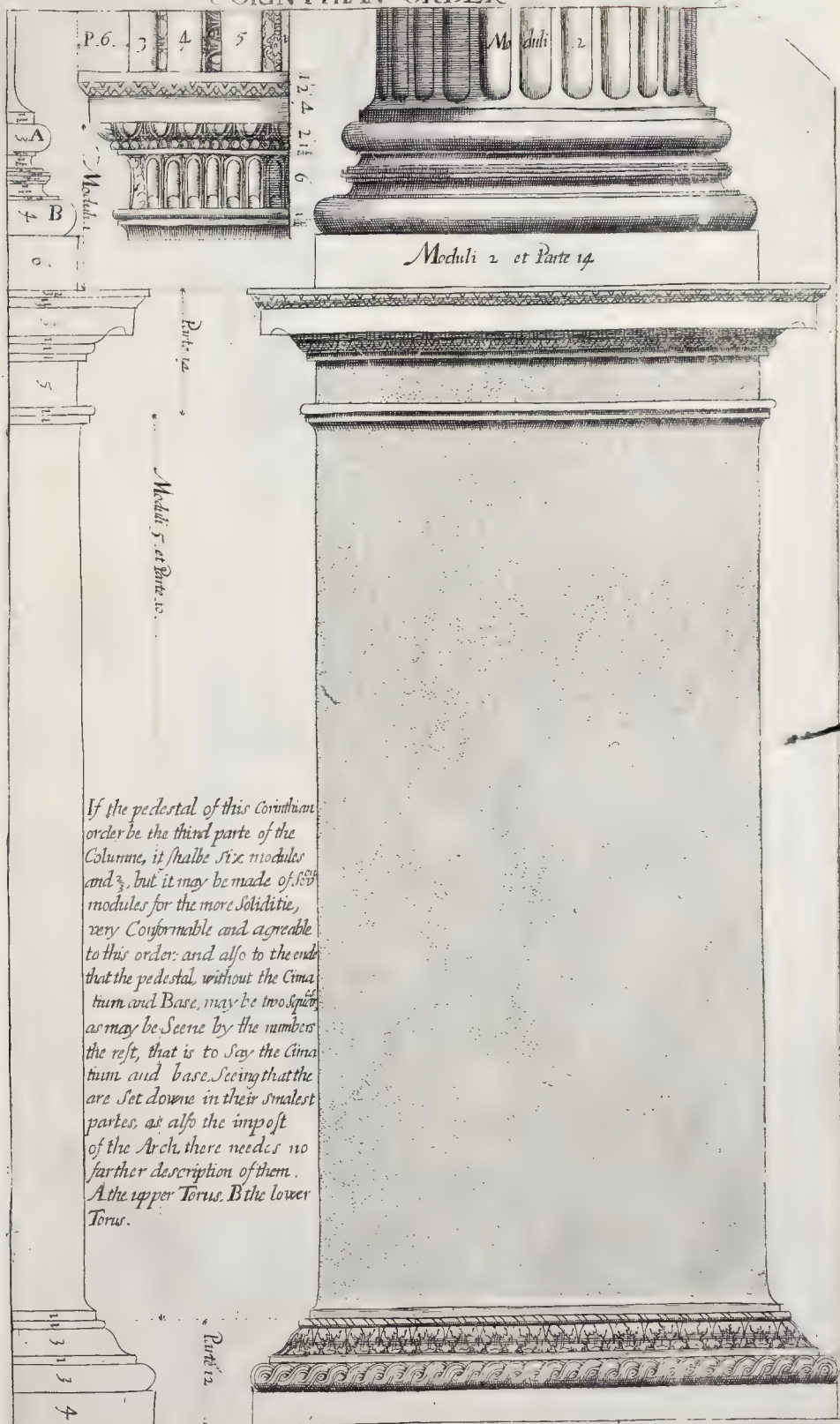




But to make Galleries with pedestal, the whole height shall be divided into 32 parts, and of one of them shall be made the module 12 of them shall be the breadth, and 25 the height of the opening, and although it passeth two squares, it is convenient in this order in respect of the tenderness thereof. The pilasters shall be 4 modules as it is set downe in the designe







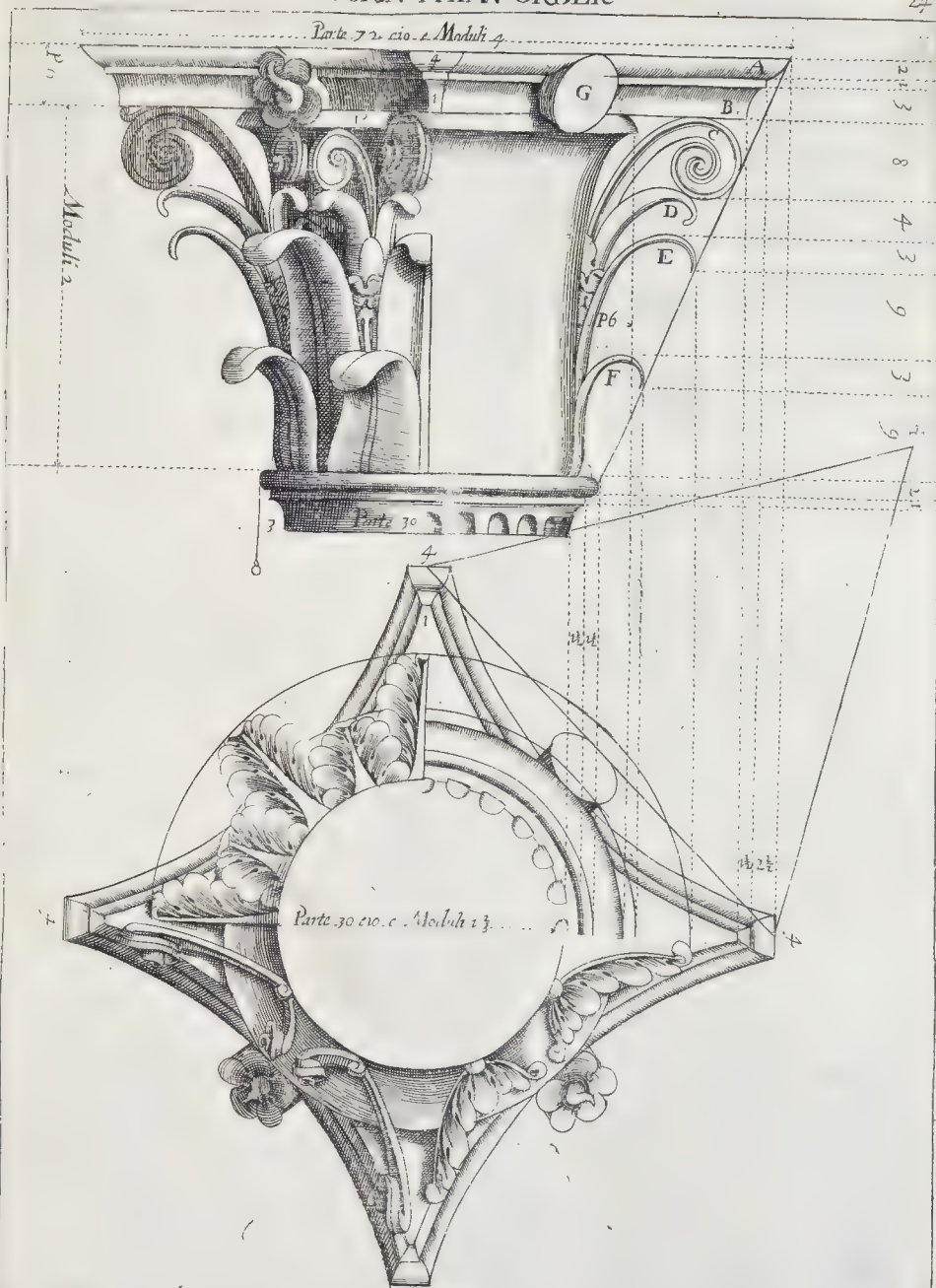
If the pedestal of this Corinthian order be the third parte of the Colunne, it shall be six modules and  $\frac{2}{3}$ , but it may be made of six modules for the more soliditie, very Conformable and agreeable to this order: and also to the end that the pedestal without the Cima- tum and Base, may be two spaces as may be Seene by the numbers the rest, that is to say the Cima- tum and base. Seeing that the are set downe in their smallest partes, as also the impost of the Arch, there needes no farther description of them. At the upper Torus. B the lower Torus.





# CORINTHIAN ORDER

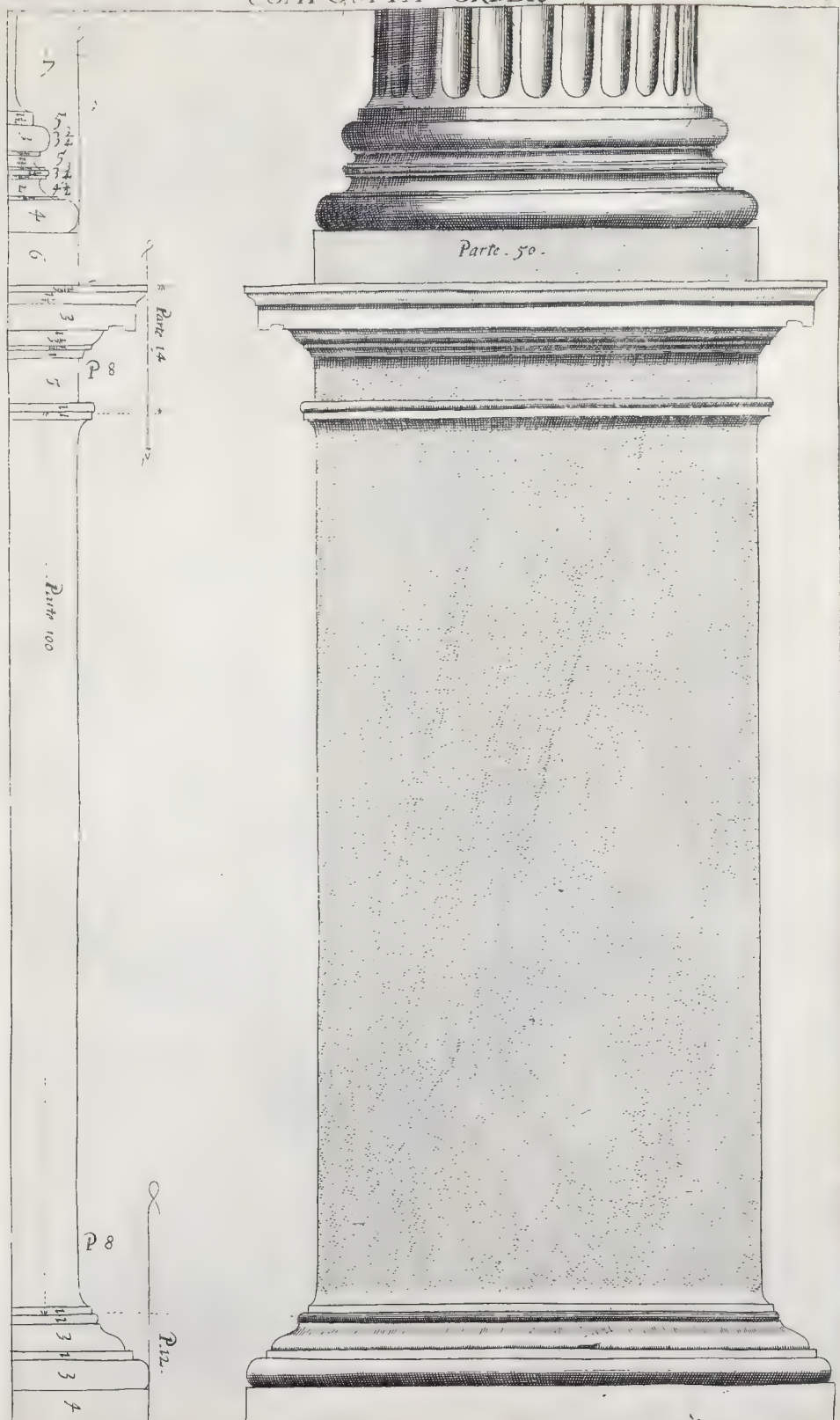
24



By the ground plat and profil of this Corinthian Capital al the measures may be knowne, by the ground plat the breadths are measured by making a square whose diagonal line shalbe 4 modules, and on one of the Sides of the Square is made an Equilateral triangle as you see in the figure, and Setting one foot of the Compass in the Angle marked  $\Gamma$  the hollow of the Abacus is drawne, in the profil the height of the leaves, Stem and Abacus, and the extente of the leaves and stems is taken by the line which comes from the point of the Abacus to the round of the Columnne, as may be seen by the designe of the profil, the rest may be easily understood with a little Consideration

A and B together are called the Abacus of the Capital, but for better understanding A is taken for the Circum of the Abacus, C the stem, D the lesser leaves, E the middle leaves, F the under-leaves, G the Volute.





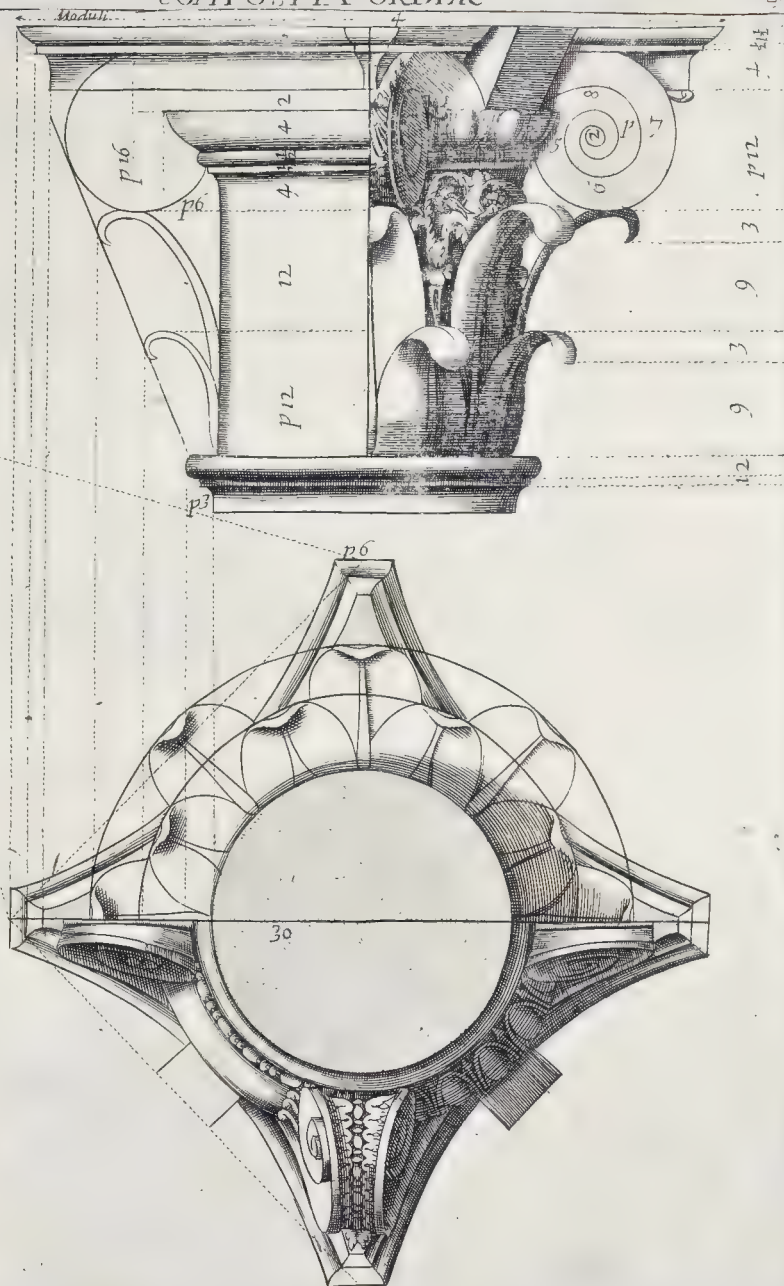
This Composita Pedestal keeps the proportion of the Corinthian and hath no other difference of members but in the Cymatium and basment, as may be seen. And because the ornaments of the Composita have the same proportion with the Corinthian, I have supposed it not necessarie to make these Column and Pedestal apart, referring to the Corinthian Column and Arch. Only I have given the diversity of the Base and Capital, and other ornaments as may be seen in their places.





# COMPOSITA ORDER

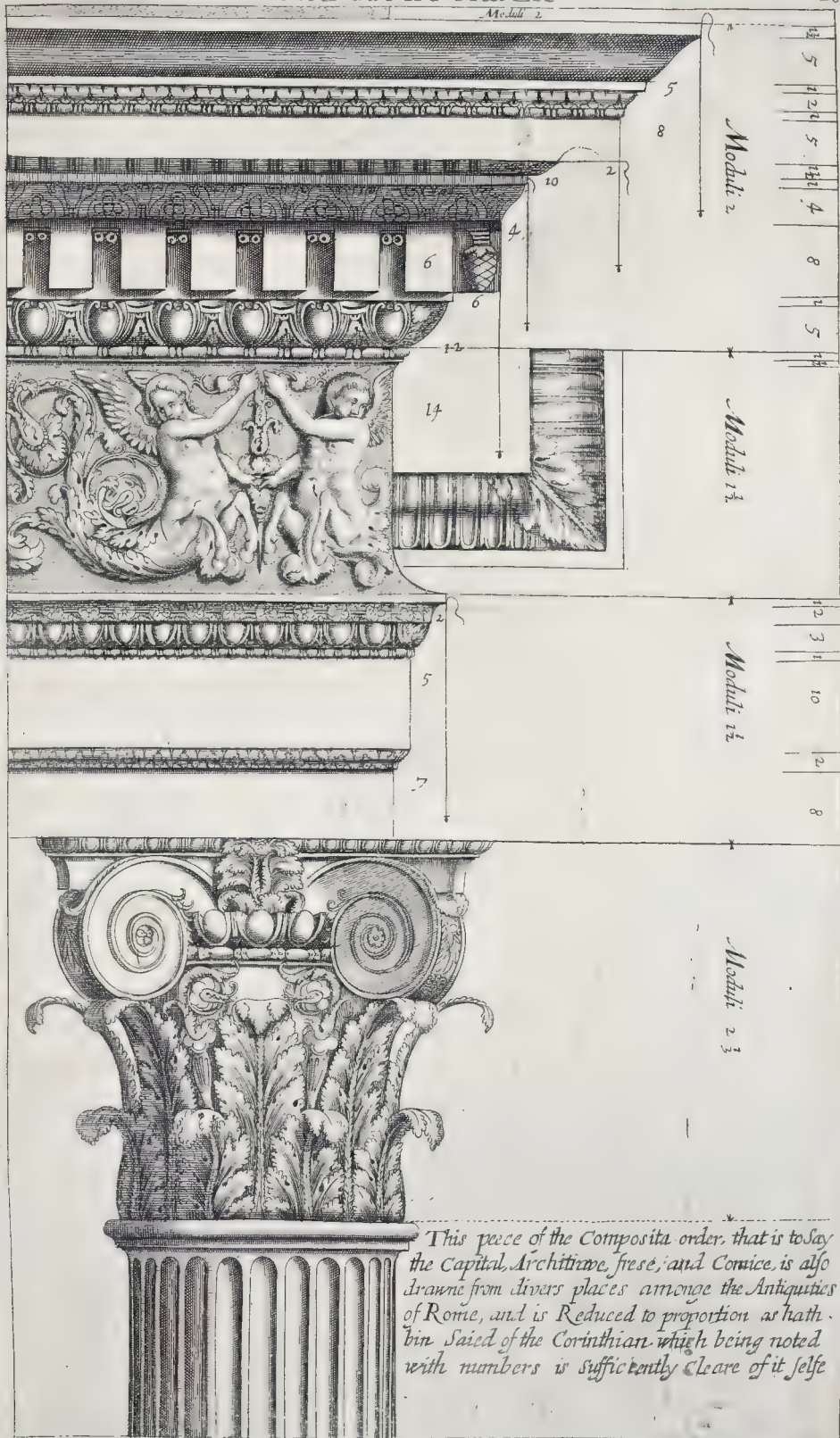
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This round plat and profil of the Composita Capital, proceeds in the Same manner as the Corinthian before described, it onely differs in this, that where the Corinthian hath its Sterns, the Composita hath volutas made after the Same manner with the Ionick. The ancient Romaines taking one parte of the Ionick and another parte of the Corinthian have made this Composition to unite together as much as was possible al that which was beautiful in one onely parte.

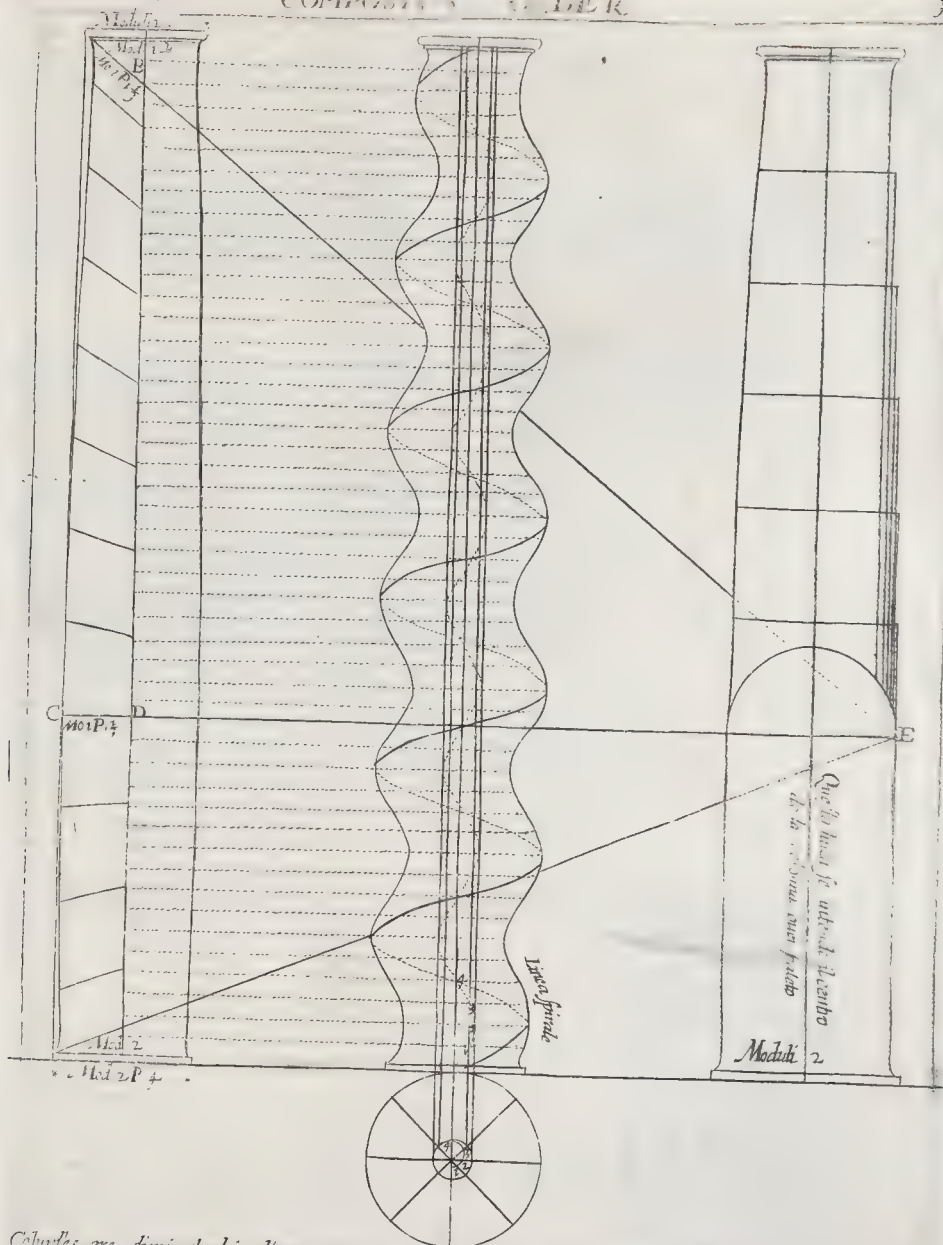






This piece of the Composita order, that is to say the Capital, Architrave, frieze, and Cornice, is also drawne from divers places amonge the Antiquities of Rome, and is Reduced to proportion as hath bin Said of the Corinthian which being noted with numbers is sufficiently cleare of it selfe

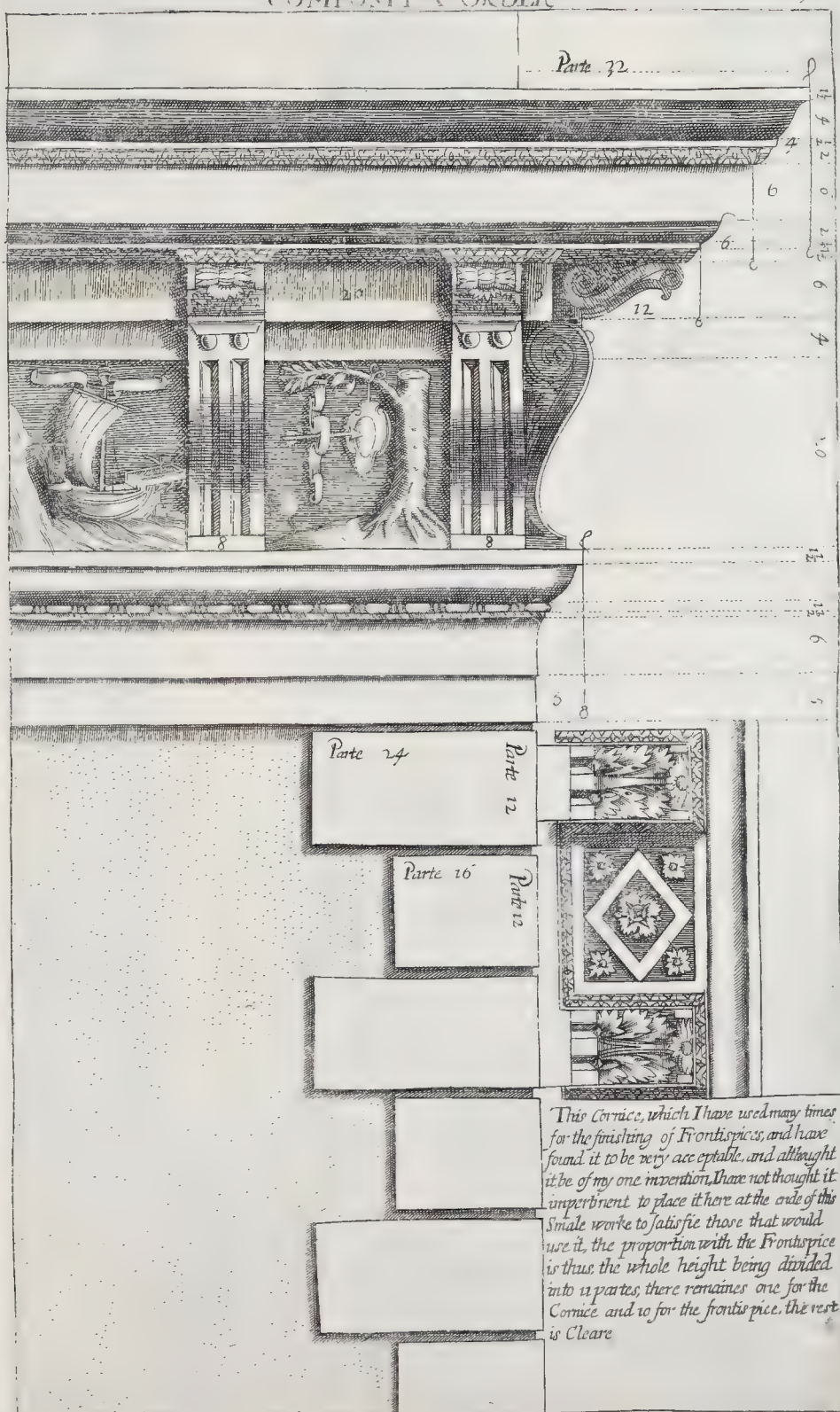




Columns are diminished in divers manners, two whereof I set downe here which are excepted for the best. The  
first, and most knowne is, that the height and thickness of the columne being terminated, and how much you would diminish it,  
at the third parte taken from the base where the lessening begins is drawne a semicircle, and the partes of the Semicircle  
which are without the perpendiculer lines falling on the said circle from the lesser parte of the columne are divided into  
as many equal partes as you will, and the breadth of the columne is divided into as many partes by transvers lines and  
where the perpendiculer and transvers lines meete, drawe the termes of the diminishing as may be done in the figure, this sorte of columne  
is used in the Escalier and Doricke. The other manner I have found of my selfe by considering, and although it be less knowne yet  
its easie to conceive by the lineament I say onely that all the partes being terminated as is said, on an indeterminate right line ought  
to be drawne at the third parte from the base which beginn from C and passeth by D then taking the measure CD and setting it from A intersect  
the perpendiculer in the point B, and extend AB to E, where it intersects the line CD prolonged, and from E draw as many lines as you please  
to the perpendiculer both above and beneath in the third parte and you have the limits of the diminishing, this sorte of Columne may be used in the Ionick Corinthian and  
Composite Order, so that nothing being drawne as aisse if you would imitate them as those are at St Peters Church at Remes you may draw the  
round part where you will, and the small circle in the middle which is as much as you would imitate it, & divide it into 8 equal parts and  
drawe 8 small circles perpendiculer to the whole columne into 48 partes & forme from thence the spiral line in the middle, which is the centre  
of the columne and the circle as you shall see you must observe that the 2 numbers 12 & 3 are marked on the ground plat, serves bid to the first 2  
numbers which is given in the beginning of it to be from the center upwards you must follow the drawing of the small circle to form the 2<sup>d</sup> half row,  
the next 2 to form the next 2 half row, & so to make use of the four numbers as before.

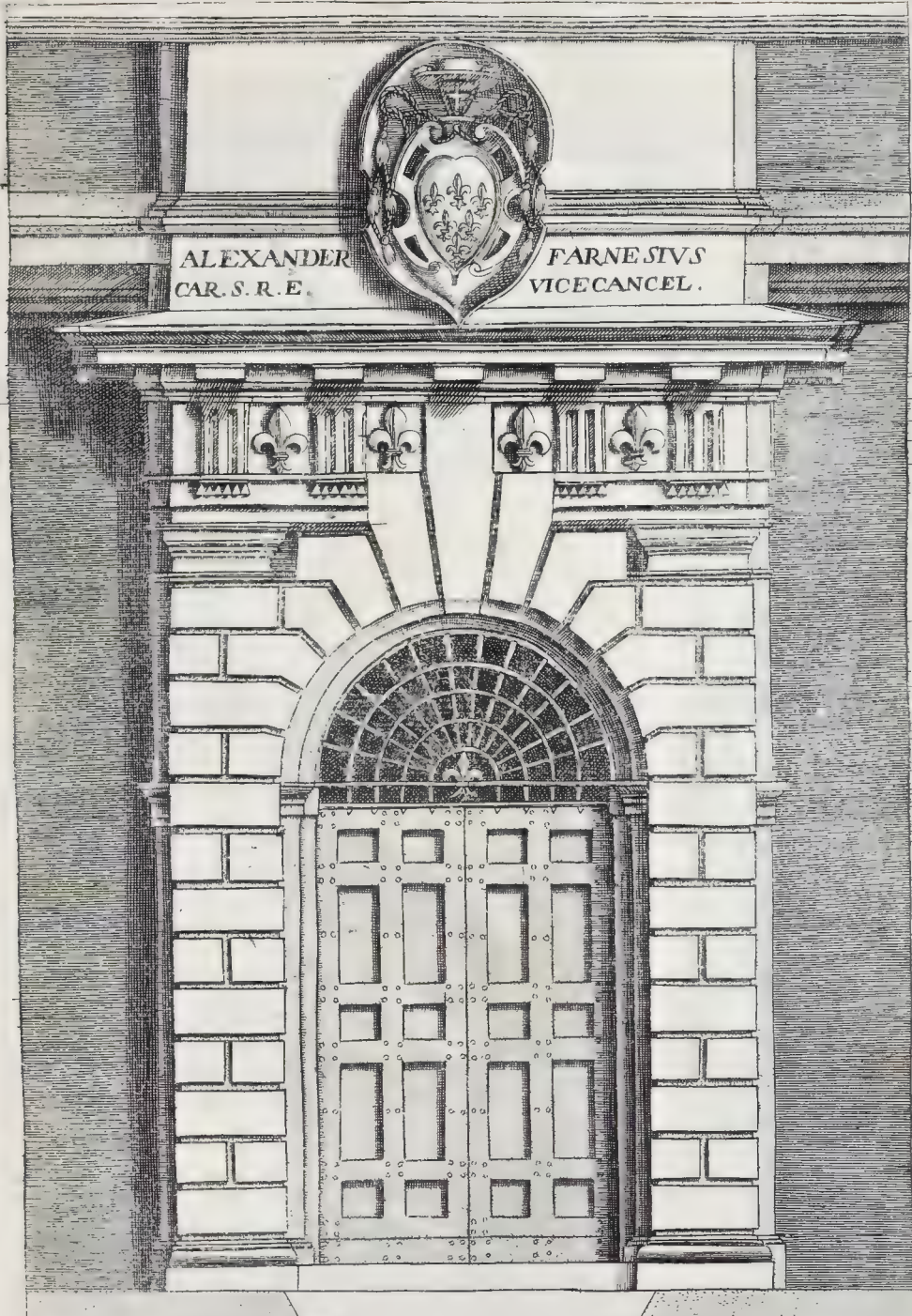












ALEXANDER  
CAR. S. R. E.

FARNESIVS  
VICECANCEL.

Palmi . 11 .

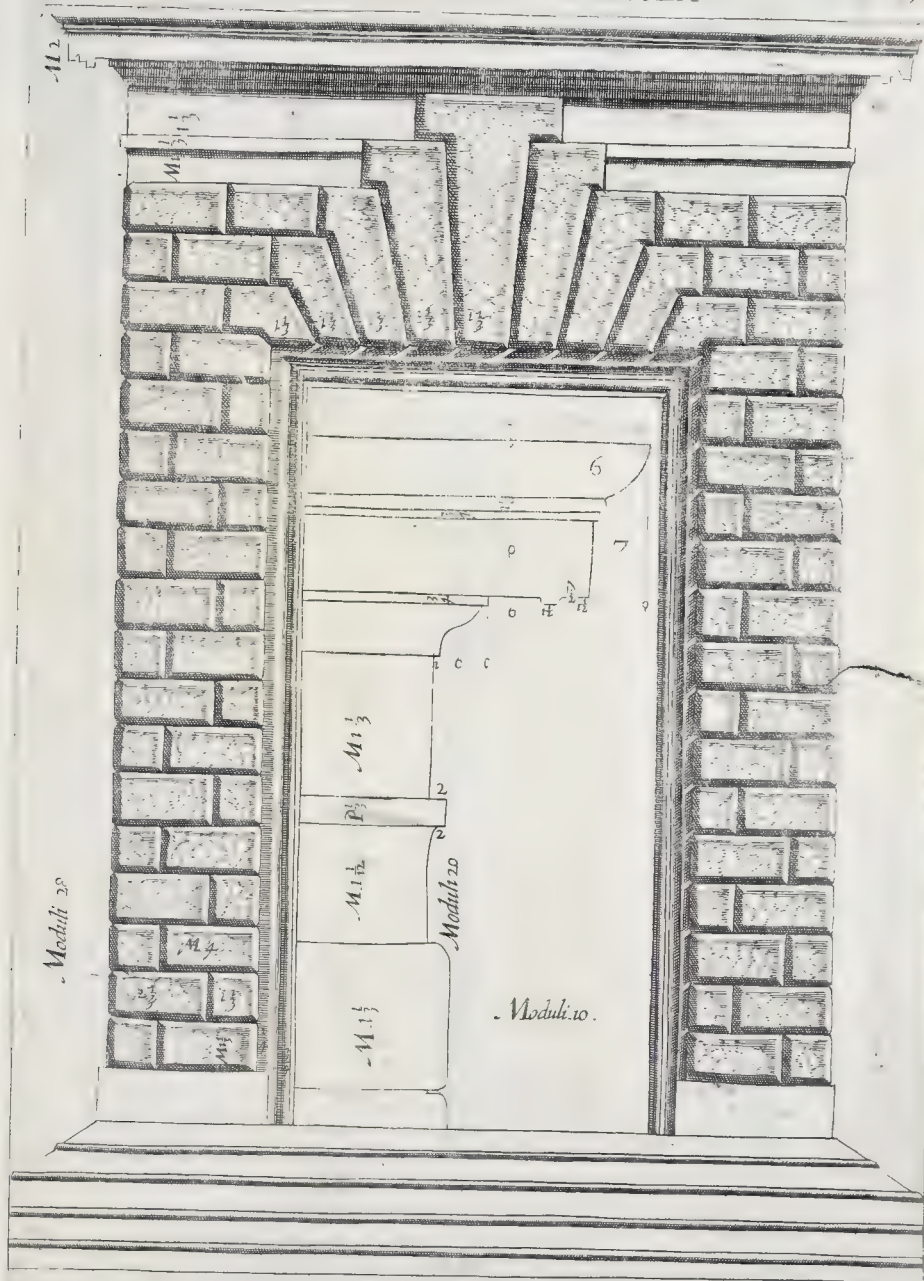
Palmi Romani con li quali e fatto il pres  
ente disegno

1 2 3 4 5 6 7 8 9 10

The Porte of the fabrick of the most Illustrious and Reverende Cardinal  
Farnese at Caprarola



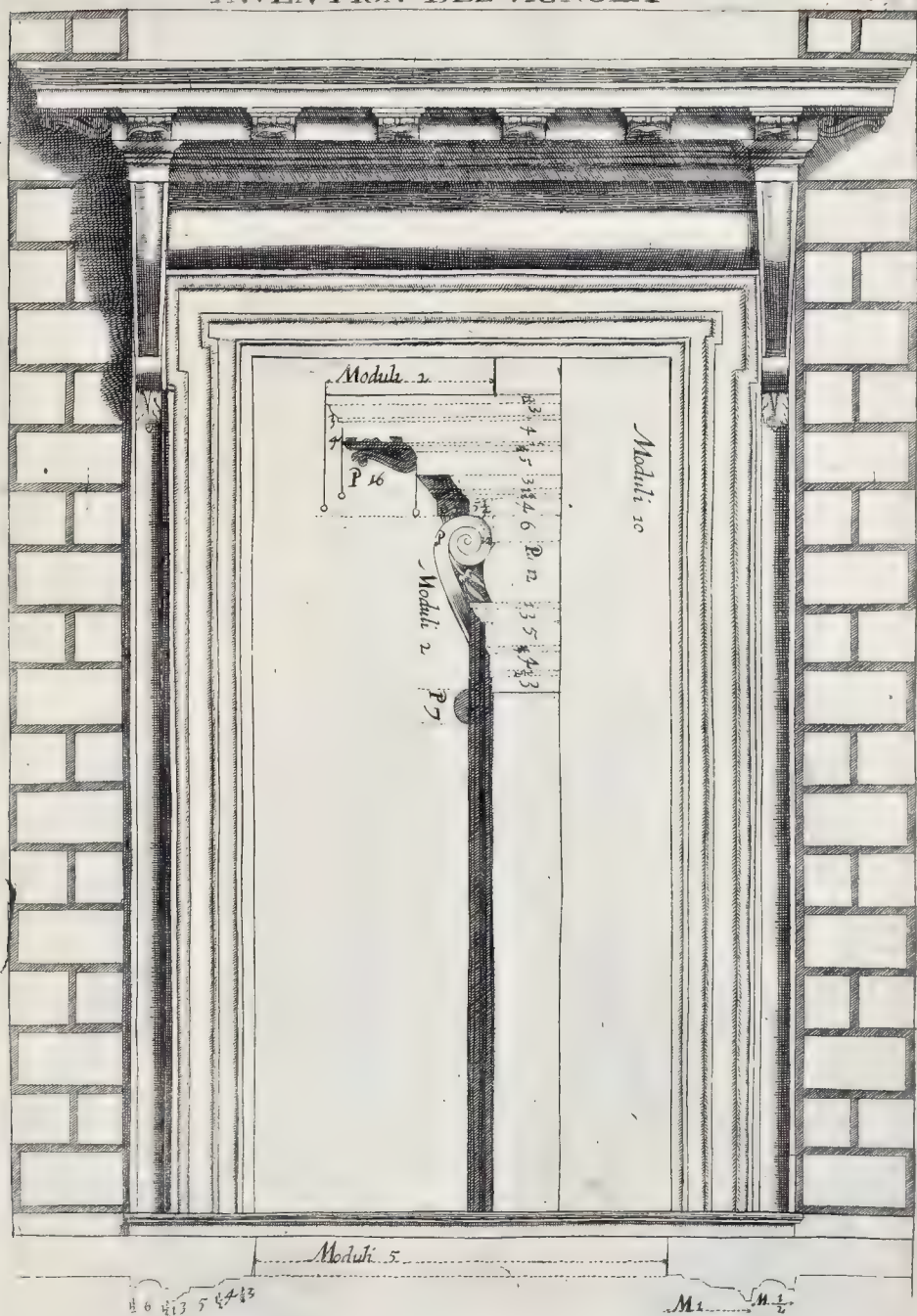




This Porte is of Rustick work, and the stones are so well Composed together,  
 Althought there were neither Morter nor any other mixture, it were sufficient to  
 rule al the structure be it never so great



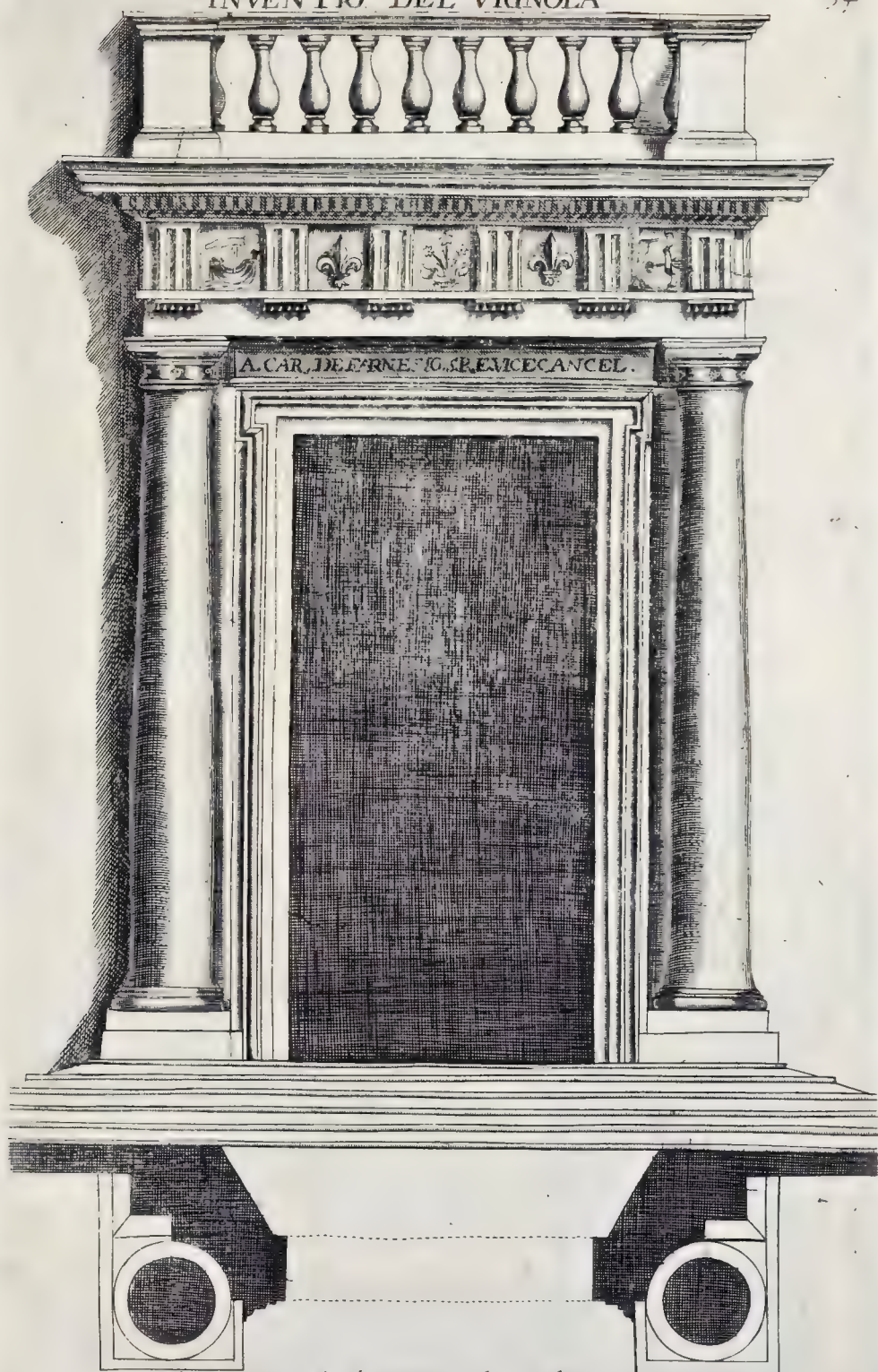




The Porte of S<sup>t</sup> Lawrence in Damasco, a work of Vignola,  
although the palais is of other Architects







*A Porte designed for the Service of the most Illustrious and Reverende  
Cardinal Farnese for the Principal entrance of the Palace of the Chancery*



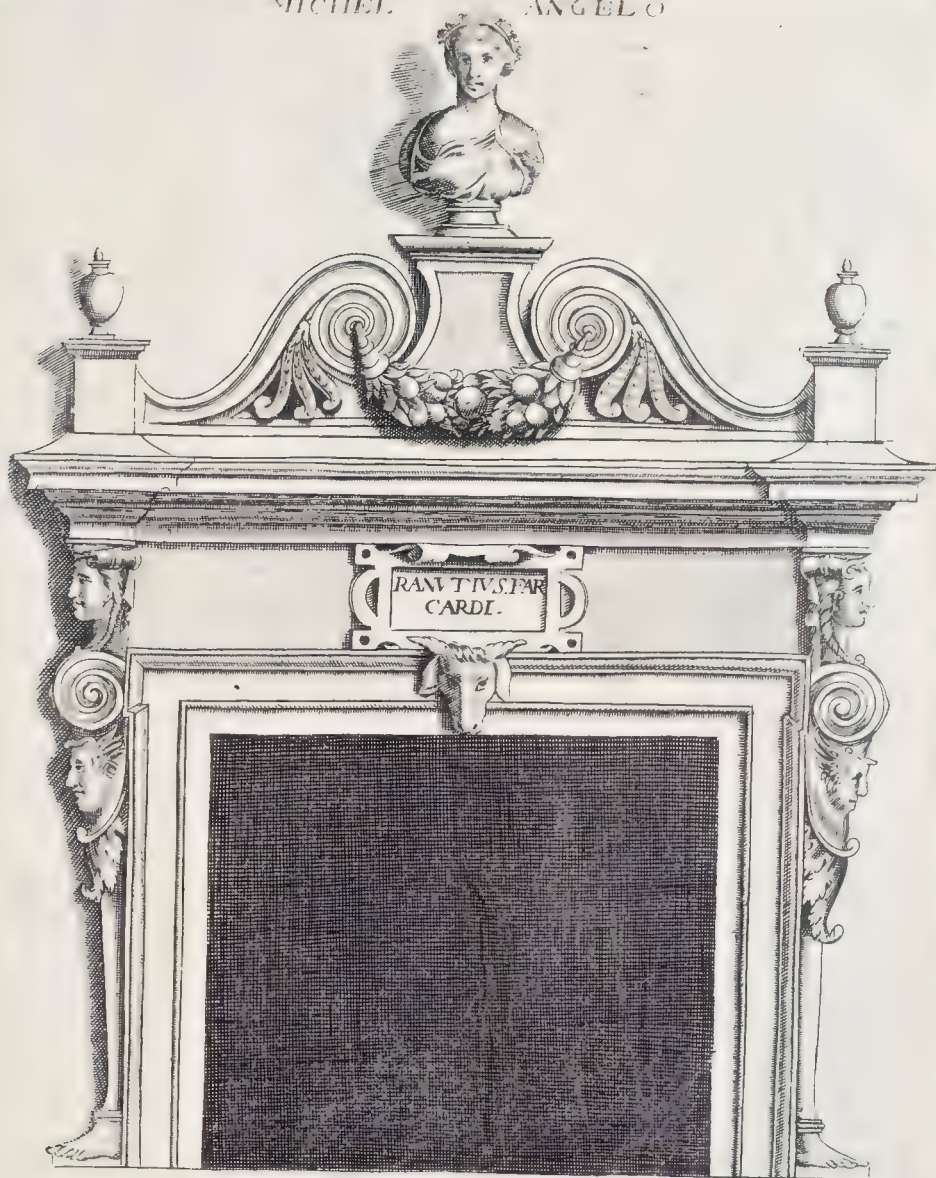








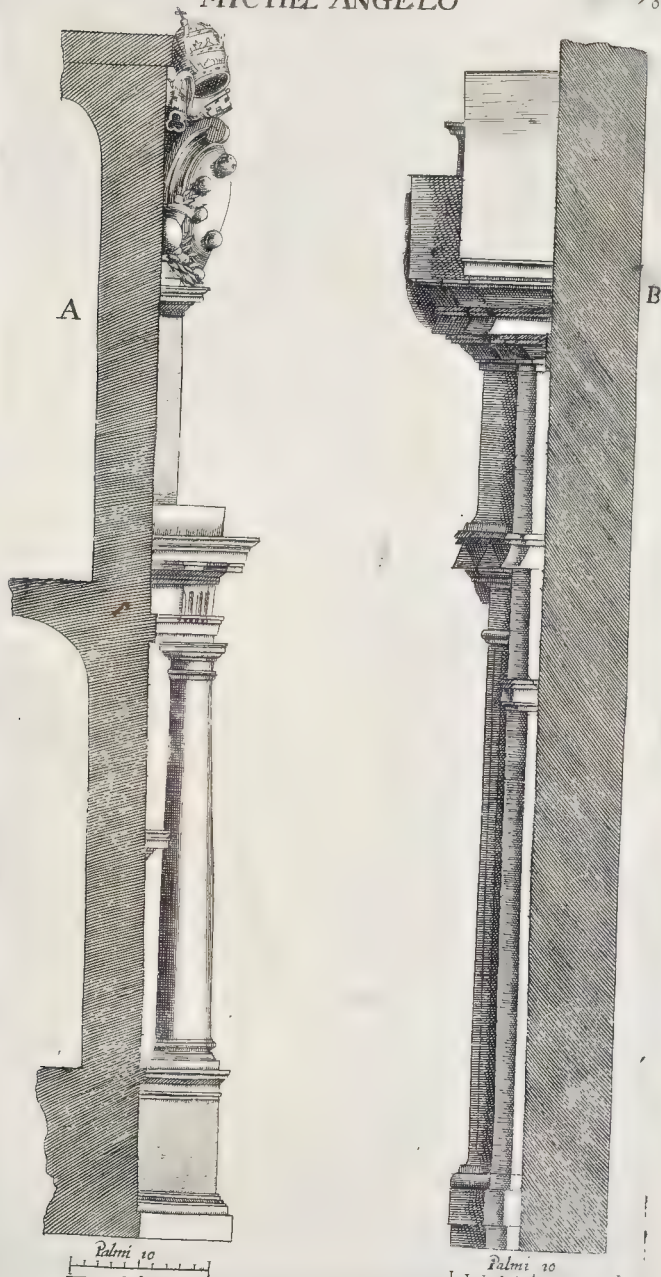
MICHEL ANGELO



*This Chimnie piece is made of a mixture of diverse Colours in the  
Sleeping Chamber of the mo't Illustrious and Reverend Cardinal of  
S<sup>t</sup> Angelo in his palace at Rome*





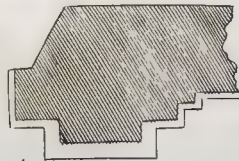
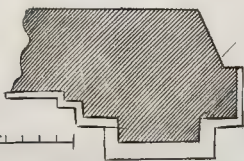
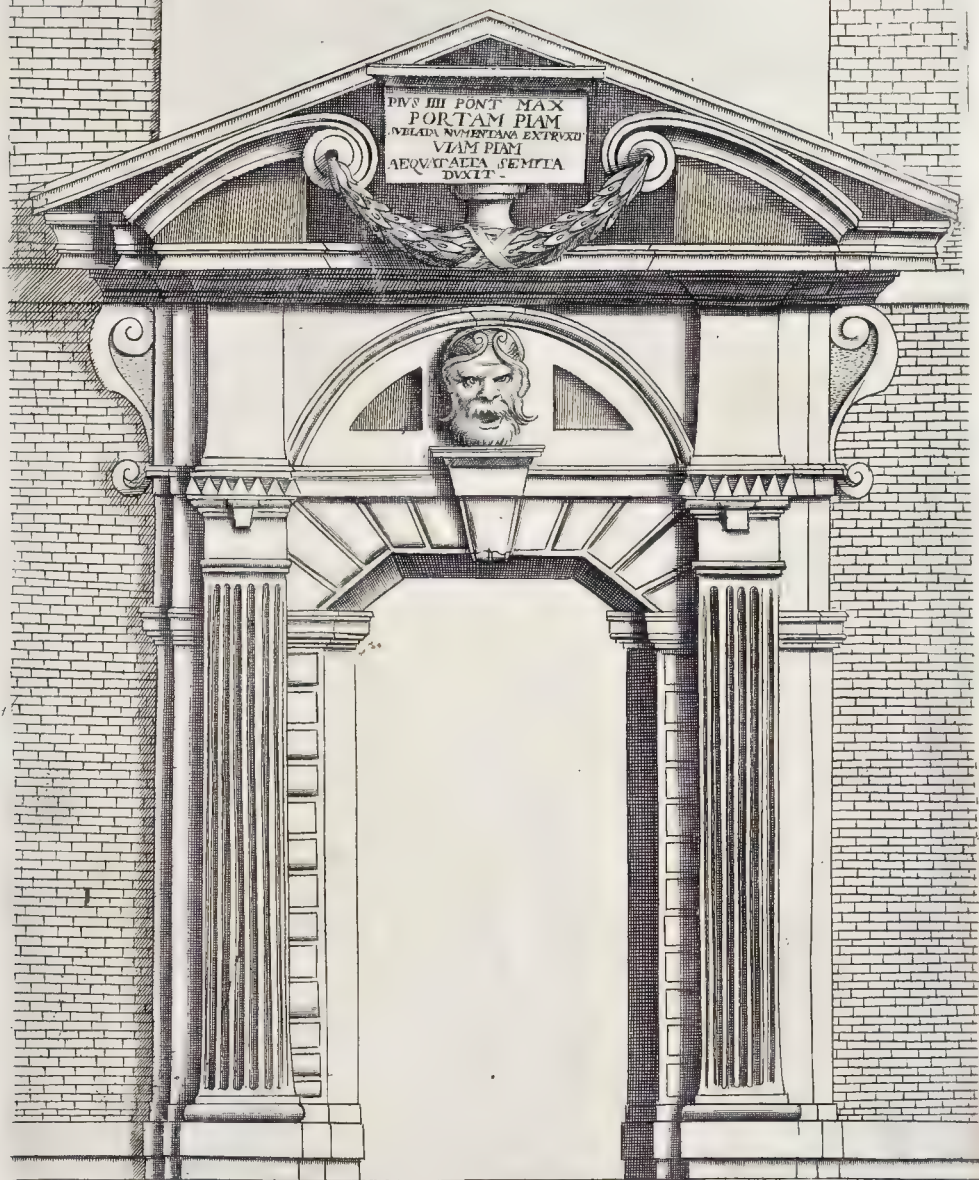


The design marked with A is the profil of the gate  
going Porte del Popolo  
The design marked with B is the profil of Porta Pia  
which follows



MICHEL

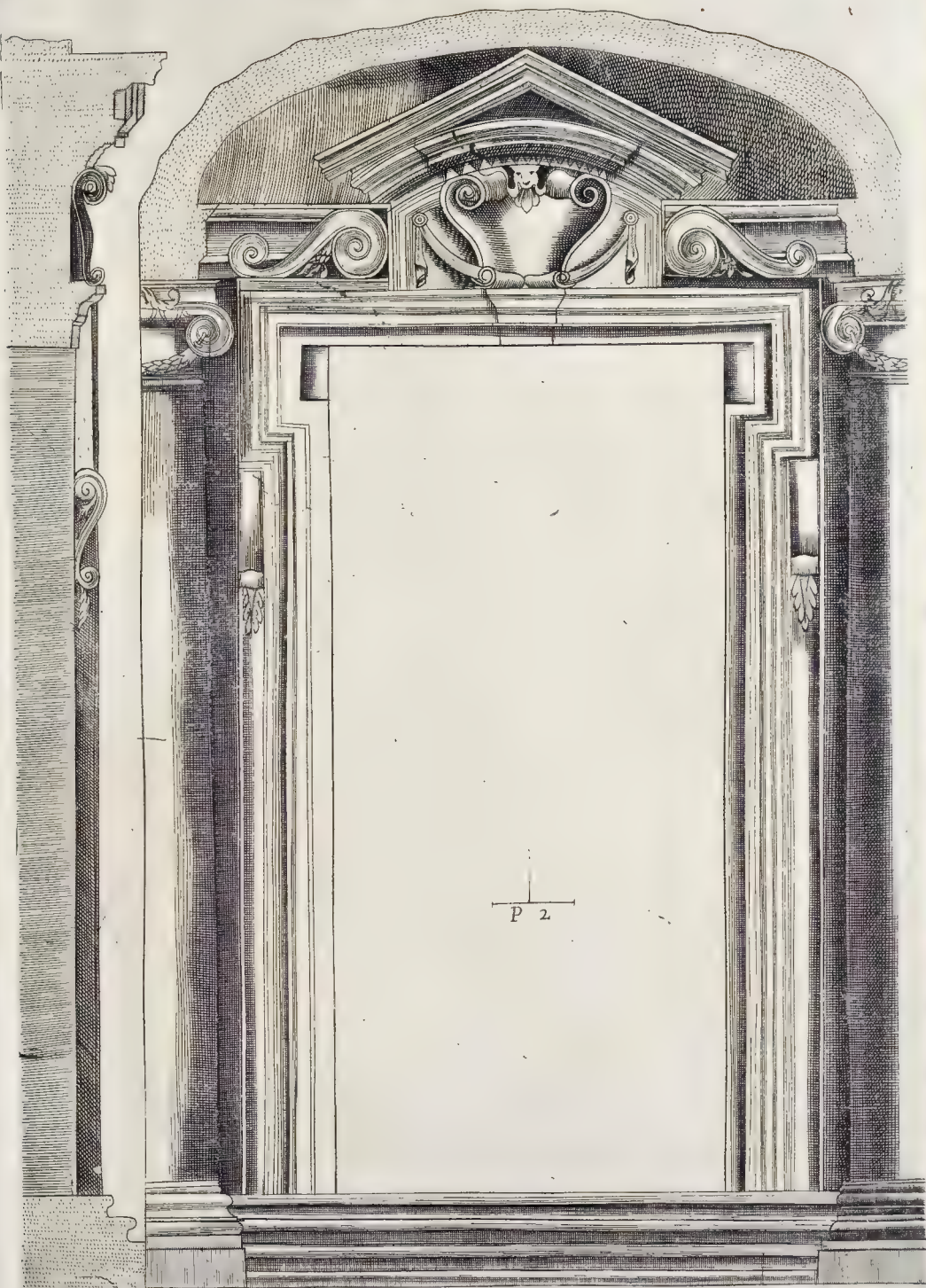
ANGELO



*Porta Pia of the invention of Michael Angelo*



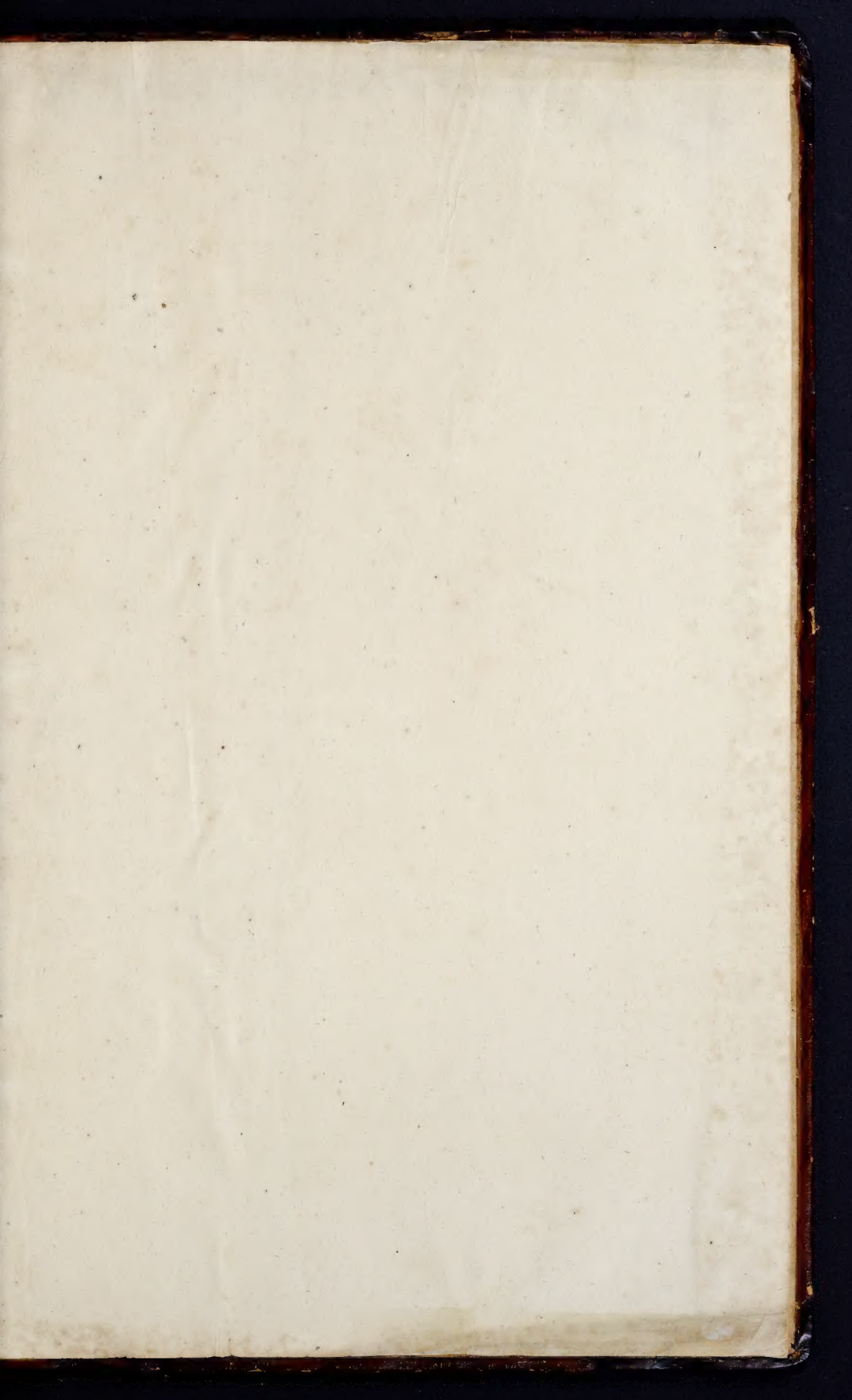




*New worke at the Capitole of the invention of Michel Angelo*











RARE 84B  
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